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Pres. Miss Samuel

Wedgwood Bicentenary Exhibition

1759-1959

VICTORIA
AND ALBERT
MUSEUM

PRICE
TWO SHILLINGS AND SIXPENCE

WEDGWOOD BICENTENARY EXHIBITION

1759 - 1959

Errata

Page 13 Catalogue No. 25, line six. For '. . . JUNE XIII MDCCLIX . .' read '. . . JUNE XIII MDCCLXIX . .'

Page 26 Catalogue No. 127, line one. For '. . . white Jasper and black dip' read '. . . white Jasper and blue dip'.

Page 31 Unglazed Stonewares introductory text, line two. For '. . . between 1793 and 1795 . . .' read '. . . between 1693 and 1695 . . .'.

23 JUNE TO 30 AUGUST 1959

VICTORIA AND ALBERT MUSEUM

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FOREWORD

THE POTTER'S ART is conducted by a team of workers, each contributing his share in a series of mutually dependent operations. For this reason few individual potters have left a name that has significance for the public at large; what is remembered is the name and collective personality of the factory. Josiah Wedgwood is one of the few exceptions. A pioneer and specialist in ceramic technique, he also possessed artistic perception in an uncommon degree; and he was thus able to create a series of wares which exercised a formative influence on the general taste of his period. As a captain of industry he raised English pottery to a position of eminence which it has enjoyed ever since. The present exhibition commemorates Wedgwood's first establishment as an independent potter in 1759; but that year is doubly significant as marking the foundation of the Wedgwood firm, which has continued to prosper under the first Josiah's descendants, and may now be congratulated on attaining its Bicentenary.

The exhibition has been arranged by officers of the Department of Ceramics in the Victoria and Albert Museum, with the help of other museums and private collectors in this country. Grateful acknowledgment is made to Her Majesty the Queen, who has graciously made available pieces from the royal collections at Windsor. Thanks for loans are also due to Sir George Barnes; the British Museum (Department of British and Medieval Antiquities); Mr. G. Duff-Dunbar; the Castle Museum, Nottingham; the Lady Lever Art Gallery, Port Sunlight; the Right Hon. Earl Spencer; the City of Stoke-on-Trent Museum, Hanley; and the Wedgwood Museum, Barlaston. Messrs. Josiah Wedgwood and Sons Ltd. have offered the most welcome co-operation throughout, and special thanks are due to Sir John Wedgwood and Mr. Tom Lyth, curator of the museum at Barlaston.

TRENCHARD COX

INTRODUCTION

WE USUALLY CHOOSE TO COMMEMORATE famous men on the centenaries of their birth or death, but the occasion may also be that of an important event in their lives. Josiah Wedgwood was born in 1730 and died in 1795. In 1759, at the age of twenty-nine, he severed his five-year partnership with the older and more conservative potter Thomas Whieldon of Fenton Low, and set up in business for the first time on his own at the Ivy House works, Burslem. It was a modest beginning; in 1764 he transferred to the more capacious Brick House works, Burslem; and in 1769 to the newly built 'Etruria' factory which housed the continually expanding industry of the Wedgwood firm till recent times. But 1759 was the decisive year. It marks Josiah Wedgwood's point of departure on an enterprise that was to change the whole character of the ceramic industry, not only in England, but throughout Western civilisation.

His achievements as a potter may be considered first from the aspect of organisation and technique. Five generations of Wedgwoods had been potters in Staffordshire before him, and Josiah began his own career as a practical potter in his elder brother's works at the age of eleven. When, eighteen years later, he was free at last to develop his own ideas, he had a complete and exact knowledge of local Staffordshire methods. All his new inventions were grafted on to this healthy and deeply-rooted stock. He had little use for the alien traditions of porcelain, faience, and 'delftware' which had matured elsewhere. From them he only borrowed certain methods of decoration – enamel-painting, which had developed in the service of the porcelain-factories; and transfer-printing. His most serious personal interest was in the composition and firing of new or improved earthenware and stoneware 'bodies' and glazes. Here his resourcefulness and method had the same character as modern scientific research – indeed, he was later to be elected a Fellow of the Royal Society. From 1759 he kept a series of experiment-books, one of which is shown in the present exhibition, along with some of the classified trial-specimens still

preserved in the Wedgwood Museum at Barlaston. His long drawn out struggle with his materials, his setbacks, and eventual triumphs, are vividly recalled in the letters he wrote to his friend Thomas Bentley, who was from 1768 till 1780 his business-partner and representative in London. Here too we read of his widening acquaintance among the connoisseurs, scientists and politicians of the time, and of the artists and craftsmen he engaged to work for him, sometimes as far away as Rome. He was acutely conscious of the trends in contemporary taste, and equally quick to recognise potential new markets for his wares. The mounting demand was such that it could only be met by using the most up-to-date mechanical appliances, and by the most economical division of labour. In fact, Wedgwood initiated the modern industrial factory-system, superseding the wasteful and slovenly methods that had prevailed in Staffordshire hitherto.

Seen in retrospect, the most influential and far-reaching of Wedgwood's technical achievements was his improvement of the Staffordshire cream-coloured earthenware, which he re-named 'Queen's Ware'. In England this rapidly superseded the rougher white salt-glazed stoneware and the brittle 'English delft'. Its export, which received much publicity through the great service made for the Empress Catherine II of Russia in 1773-4, was further encouraged by the commercial treaty with France in 1786, whereby customs-duties were relaxed. The English cream-coloured wares were so cheap, convenient and attractive in style that the French manufacturers of painted faience were no longer able to compete successfully in the market. They were either forced to close down, or to start making cream-coloured ware themselves, on English lines. The Continental porcelain-factories were affected in the same way. In all countries of Europe cream-coloured ware of the Wedgwood type, with its subsequent modifications, assumed the dominant position which it has retained till the present day. Wedgwood's Black Basalt and Jasper wares also enjoyed immense popularity, and were imitated by other potters, at home and abroad. But they were too closely associated with the neo-classical taste of the late eighteenth century to have the same lasting influence as the cream-coloured ware.

Artistically, Wedgwood ranks among the most distinguished exponents of the neo-classical style. But this had not been thought of at the time when he began business at the Ivy House in 1759. His early 'pineapple' and 'cauliflower' wares, with their vivid green glazes, belong to the same family as the animal- and vegetable-shaped tureens made in faience and porcelain factories throughout Europe. Their naturalism is part of the rococo apparatus for creating surprise. Though no actual pieces survive, it is known that

the famous cream-coloured tea-service which he made for Queen Charlotte in 1765 was also in the rococo manner, deriving its elaborate and rather heavy shapes from contemporary silver. In the same year Wedgwood was taking ideas from Meissen porcelain lent him by Sir William Meredith, and studying with admiration the service of Sèvres porcelain belonging to the Duke of Bedford at Woburn. But a letter written to Bentley in July 1766 suggests that Wedgwood's own taste was changing: 'I am quite clearing my Warehouse of Colour'd ware, am heartily sick of the commodity and have been so long, but durst not venture to quit it till I had got something better in hand, which, thanks to my fair Customers, I now have.' Presumably he referred to his improved cream-coloured ware. In 1767 his letters refer more and more to 'Vases', and the direction of his thought is indicated by the name 'Etruria' chosen for the new factory about to be built. The new Black Basalt ware, and the Jasper too when it later arrived, were employed exclusively for work in the 'Etruscan' or classical taste. 'Elegance' and 'simplicity' became Wedgwood's favourite catchwords from 1769 onwards.

Thanks to the influence of Lord Burlington earlier in the century, English architects had never plunged for the wilder excesses of the rococo style; but behind the severe Palladian façades exuberance reigned over the forms of furniture, silver and porcelain. When a change of fashion supervened, it was almost fortuitous that the example of Classical Antiquity should be invoked. Today we can hardly recognise Sir William Hamilton's Greek vases, as illustrated by d'Hancarville in 1765 – a work that Wedgwood used as one of his sources, along with the early volumes of the *Antiquities of Herculaneum*. In a letter to John Flaxman, who was collecting casts and copies of the Antique for him in Rome, Wedgwood in February 1790 wrote: 'There is one objection which I am afraid is insurmountable, and that is the nakedness of the figures. To clothe them would not only be a great increase of labour, but would require the hand of an experienced master in the art, and besides, the piece could not then be a copy from the antique. I know the nudities might be covered with leaves, but that is not enough – for none either male or female, of the present generation, will take or apply them as furniture, if the figures are naked.' In fact, Wedgwood was very well aware that he was working for his own time. It is irrelevant for us to remark that his Black Basalt vases show less organic vitality than the Greek originals from which they were copied at second-hand. Nor should we cavil if the wrathful Achilles is made to appear, against a pale blue background, as a suitable companion for the sentimental female figures designed by Lady Templeton. What Wedgwood did was to assimilate his subjects,

whatever their source, into a consistent and harmonious style, which, viewed historically, has lost nothing of its charm. Its leading characteristics were clarity of outline and repose. Even the colouring marks a reaction against the glitter and brilliance of the porcelain that had been so popular during the vogue of the rococo. It is doubtful whether Wedgwood was consciously influenced by the unglazed 'biscuit' porcelain figures made at Sèvres from 1752 onwards, and later in the English porcelain factory at Derby. His unglazed Black Basalt and Jasper vases represent an independent, parallel movement. He was particularly anxious to avoid giving them a '*Pott* look', as he described it, and in thus seeking to imitate the appearance of stone he certainly sacrificed some of the qualities we particularly look for in ceramics. But no such objection can be laid against his cream-coloured ware. Here clarity of shape was allied with attention to practical needs to such an exemplary degree that they remain as up-to-date today as at the time they were made.

The present exhibition naturally lays chief emphasis on the wares made by Josiah Wedgwood himself. To suggest the link between the first Josiah Wedgwood and the present day, there have been included a few pieces of nineteenth-century date. Josiah's modern descendants and successors, now happily celebrating the Bicentenary of the Wedgwood firm, have prepared a special selection from wares in current production, and have in addition arranged an exhibit to illustrate technical processes. It will be seen that through all succeeding changes in fashion, a sense of continuity and underlying strength has been given by a great tradition.

ARTHUR LANE

'THE TRADITION LIVES ON'

IN THE INTRODUCTION to one of his catalogues dated 1787, Josiah Wedgwood, F.R.S., wrote: 'The progress of the arts at all times and in every country depends chiefly upon the encouragement they receive from those who by their rank and influence are legislators in taste. . . . It is their influence that forms the character of every age; they can turn the current of human pursuits at their pleasure to be surrounded with either beauty or deformity.'

The present Exhibition represents a small cross section of the work of the firm he started in 1759, which has been continued by six generations of the Wedgwood family. Throughout the two hundred years the aim has always been to produce pottery pleasant to use and with a 'temperate dignity of style'.

Emphasis on this occasion is naturally and rightly placed on the founder, Josiah I, artist craftsman and tireless experimenter, technician, astute business man, public relations pioneer, far-seeing collaborator with the best artists, scientists and engineers of his day. The ceramist and ceramic historian William Burton wrote of him: 'He is the only potter of whom it may truly be said that the whole subsequent course of pottery manufacture has been influenced by his individuality, skill and taste.' The first Josiah's own simple and elegant English shapes in his fine earthenware or 'Queen's Ware' sometimes enhanced by chaste decorations, have yet to be equalled.

The tradition lives on; and the Exhibition also shows some of the work of the many craftsmen in the new and pleasant factory at Barlaston, one of the most modern in the world. Most of these make fine earthenware and bone china of a technical quality which is unsurpassed, and in design, whether 'traditional' or 'modern', in which the designer's aims have been fitness for purpose and decoration of lasting appeal to its purchasers. The factory also continues to make Jasper and Black Basalt, both more popular than ever today.

With such experience on which to build, aided by new designers and modern technology, it is now possible to provide distinguished pottery of greater durability for the much larger buying public in many lands. If the first Josiah could revisit his industry, he might well say 'the field is now more spacious and the soil is better' than it was in 1759. Its future cultivation will be an exciting and enjoyable opportunity.

J.W. AND N.W.

THE EXHIBITS

FAMILY PORTRAITS

1 *Josiah Wedgwood I* (1730-1795). By Sir Joshua Reynolds, P.R.A. (1723-1792.) Oil on canvas, 41 in. by 36 in. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

2 *Sarah Wedgwood* (1734-1815), wife of Josiah Wedgwood I and his cousin; daughter of Richard Wedgwood of Spen Green. By Sir Joshua Reynolds, P.R.A. (1723-1792.) Oil on canvas, 41 in. by 36 in. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

3 *Josiah Wedgwood II* (1769-1843), second son of Josiah Wedgwood I. M.P. for Stoke-on-Trent. By William Owen, R.A. (1769-1825.) Oil on canvas, 42 in. by 37 in. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

4 *Bessie Allen* (1764-1846), wife of Josiah Wedgwood II; daughter of John Bartlett Allen of Cresselly, Pembrokeshire. By George Romney. (1734-1802.) Painted about 1795. Oil on canvas, 62 in. by 62 in. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

5 *Thomas Bentley* (1730-1780), a Liverpool merchant with whom Wedgwood went into partnership in 1768. By Joseph Wright of Derby. (1734-1797.) Oil on canvas, 46 in. by 38 in. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

6 *Thomas Wedgwood* (1771-1805), third son of Josiah Wedgwood, who became one of the inventors of photography. 20 in. by 25 in. Reputed to be by John Flaxman. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

7 *Josiah Wedgwood I* (1730-1795). By George Stubbs. (1724-1806.) Signed and dated 1780. Enamel colours on Wedgwood stoneware plaque; oval, 20 in. by 16 in. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

8 *Sarah Wedgwood* (1734-1815), wife of Josiah Wedgwood I. By George Stubbs. (1724-1806.) Signed and dated 1780. Enamel colours on Wedgwood stoneware plaque; oval, 20 in. by 16 in. Lent by Messrs. Josiah Wedgwood and Sons Ltd.

COLOURED GLAZES

While in partnership with Thomas Whieldon at Fenton Low (1754-59), Wedgwood was already experimenting with the brilliant green glazes which he first used at the Ivy House works after 1759. They appear on wares moulded to represent cauliflowers and pineapples. Though distinguished by their fine workmanship, these pieces, with their picturesque naturalism, are related to wares made by other mid-eighteenth century Staffordshire potters; they are a provincial manifestation of the European rococo style against which Wedgwood himself reacted so strongly after the opening of his new works at Etruria. Along with other revivals, coloured glazes again became popular about the middle of the nineteenth century.

9 *Coffee-pot and cover*, cream-coloured ware with green glaze. Pear-shaped, with leaf spout, scroll handle, and domed cover, moulded in cauliflower form. Burslem or early Etruria, about 1765-70. Height 9¾ in. Lent by the Nottingham Castle Museum.

10 *Coffee-pot and cover*, cream-coloured ware with green and yellow glazes. Moulded in the form of a pineapple. Fluted spout, moulded leaf handle, domed cover. Burslem or early Etruria, about 1765-70. Height 10 in. Lent by the Nottingham Castle Museum.

11 *Teapot and cover*, cream-coloured ware with green and yellow glazes. Moulded to imitate a pineapple, with leaf spout and scroll handle. Burslem, about 1765. Height 4½ in. Lent by the Victoria and Albert Museum (Schreiber Collection).

12 *Tea-caddy and cover*, cream-coloured ware with green and yellow glazes. Oblong, with sloping shoulders and cylindrical cover. Moulded to imitate a pineapple. Burslem, about 1765. Height 5 in. Lent by the Victoria and Albert Museum (Schreiber Collection).

13 *Teapot and cover*, cream-coloured ware with green glaze. Ovoid, with leaf spout and scroll handle. Moulded to imitate a cauliflower. Burslem, about 1765. Height 3 in. Lent by the Victoria and Albert Museum (Schreiber Collection).

14 *Dessert-dish*, cream-coloured ware with coloured glazes. In the form of a leaf. Burslem, about 1765. Length 7 in. Lent by the Victoria and Albert Museum (Schreiber Collection).

15 *Teapot, jug and sugar-basin*, cream-coloured ware with green glaze and gilding over applied floral and rosette pattern in relief. Globular teapot; leaf spout and scroll handle. Burslem, about 1765. Height of teapot 5¼ in. Lent by the Victoria and Albert Museum.

16 *Teapot and cover*, cream-coloured ware with green and brown glazes. Globular, with leaf spout and scroll handle; moulded with Chinese subjects. Burslem, about 1765. Height 5¼ in. Lent by the Victoria and Albert Museum.

17 *Flower-vase and pierced inset cover*, cream-coloured ware with emerald green glaze and chocolate-coloured ornament in applied relief. Straight expanding sides and flaring mouth; splayed foot. Festoons below vine border and gadroons; stiff leaves and palmettes round foot. Etruria, about 1800. Height 7¼ in. Lent by the Wedgwood Museum.

18 *Candlestick* in the form of a dolphin on rectangular base, cream-coloured ware with polychrome 'majolica' glazes. The socket held aloft by the tail. Scallop-shell relief round base. Mark, WEDGWOOD. Etruria, about 1860. Height 9½ in. Lent by the Wedgwood Museum.

VARIEGATED & MARBLED WARE

Staffordshire potters before Wedgwood had produced so-called 'agate ware' from clays of different colour kneaded together. Beginning in his Burslem period, Josiah Wedgwood developed the idea further with the aim of imitating various natural marbles and stones such as agate, onyx, and porphyry. In some pieces the variegated colouring extends through the thickness of the body; more often it is confined to the surface, being laid on a plain cream-coloured body. Additional decoration was obtained by engine-turning, or by applying moulded reliefs, handles or figures. These were often gilded. The best work of this kind dates from the 'Wedgwood and Bentley' period (1768-1780).

19 *Vase and cover*, cream-coloured ware with grey-green, brown and purple marbled glazes. Ovoid, with sharp shoulder, pedestal foot, and square Black Basalt base. Figure of a seated boy on the cover; handles in the form of sphinx's heads; swags of drapery around sides. The parts in relief oil gilt. Etruria, about 1770. Height 17 in. Lent by the Nottingham Castle Museum.

20 *Vase and cover*, cream-coloured ware with sprinkled greenish-black glaze. Ovoid, with sharp shoulder, pedestal foot, and square Black Basalt base. Seated boy on the cover, curved branch handle springing from shoulder, swags of drapery round sides. The raised parts uncoloured. Mark, WEDGWOOD & BENTLEY impressed on an oval wafer. Etruria, about 1769-80. Height 17 in. Lent by the Nottingham Castle Museum.

21 *Vase*, cream-coloured ware with sprinkled bluish-black glaze. Ovoid, with sharp shoulder and closed top from which a fish-tail

curves to form a handle. Mask spout, and another mask under the handle; pedestal foot, Black Basalt square base. The relief parts oil gilt. Etruria, about 1780. Height 11 in. Lent by the Nottingham Castle Museum.

22 *Pair of ewers*, cream-coloured ware with glaze mottled in blackish-green and brown to imitate marble; the raised parts in unfired gilding. Oval, with slender neck, shell-shaped mouth, and pedestal foot. High handles springing from Satyr masks on shoulders. Shell ornaments in relief below neck, fluting above foot. Mark, WEDGWOOD & BENTLEY, ETRURIA. Etruria, about 1772. Height 15¼ in. Lent by the Lady Lever Art Gallery.

23 *Flower-vase and cover*, pearl ware with black slip partly cut away. Deep chalice shape, with pedestal foot and high domed cover, splayed outwards and pierced. Drapery festoons in white relief, checker border above, pearl border and fluting below; cover fluted. Mark, WEDGWOOD. Etruria, about 1785. Height 8¾ in. Lent by the Lady Lever Art Gallery.

24 *Vase*, cream-coloured ware with veined coloured glazes. Inverted pear-shape, with pedestal foot, trefoil mouth, and three reeded handles; festoons of flowers in gilt relief around sides. Mark, WEDGWOOD & BENTLEY impressed. Etruria, about 1778. Height 8 in. Lent by Mr. G. Duff-Dunbar.

BLACK BASALT

Following the brothers Elers, Staffordshire potters had from the early eighteenth century made an unglazed black ware resembling the commoner unglazed red stoneware with relief-decoration. While still at Burslem Wedgwood began experiments towards the improvement of this ware, and about 1767 he produced the first successful pieces in what he called a ' black porcelaine ' or ' Black Basaltes ' – a very hard, fine-grained stoneware which could be given a dull gloss with slight rubbing, or could even be polished on the lapidary's wheel. In 1768 there are references to ' Etruscan bronze vases', suggesting that some of the earliest examples were ' bronzed ' with metallic gold. But in 1769 we already hear of ' encaustic ' decoration in the ' Etruscan style ' – hand-painting in matt red and white enamel colours with ornamental and figure-designs taken from the ancient Greek vases discovered in Italy, which were at that time believed to be Etruscan. The ' Black Basalt ' ware lent itself to relief-modelling in very fine detail, and proved much easier to handle than the ' Jasper ware ' in which the two different kinds of material used at first caused trouble by their uneven contraction in the kiln. Historically the ' Black Basalt ' ware is of great importance in that it represents a break with local Staffordshire

tradition, being used for shapes that appealed to the sophisticated Neo-Classical taste that was just beginning to spread all over Europe.

VASES, ETC.

25 *Vase and cover*, Black Basalt with encaustic painting in red and black. Ovoid, with pedestal foot, high handles on shoulder, and flat cover with high knob. Painted in imitation of a Greek red-figure vase with a seated youth between two others holding spears, inscribed below 'Artes Etruriae renascuntur'. On reverse, the inscription 'JUNE XIII MDCCLIX One of the First Days Productions at Etruria in Staffordshire by Wedgwood and Bentley'. Palmette frieze below, leaf-and-berry frieze above, palmettes on cover. Etruria, 1769. Height 10⅛ in. Lent by the Wedgwood Museum.

26 *Vase*, of two-handled amphora shape, Black Basalt painted in red, white and black encaustic colours. On one side, Apollo conversing with Artemis, after a Greek red-figure vase; on the other a palmette-complex. Band of palmettes around the shoulder, leaf-patterns on handles and foot. Mark, WEDGWOOD. Etruria, about 1785. Height 12 in. Lent by the Victoria and Albert Museum.

27 *Lamp and cover*, Black Basalt, known as the 'Michelangelo Vase'. The bowl, which has three burners and acanthus scrolls in relief, is copied from a Hellenistic bronze lamp of about 400 B.C. Surmounting the cover, three draped 'widow' figures seated beneath a palm tree. Around the pedestal-and-column support, three stooping male figures partly draped, copied from those on the base of a silver crucifix presented to St. Peter's, Rome, by Cardinal Alessandro Farnese in 1582. The crucifix was made and signed by Antonio Gentili da Faenza (1531-1609) who may have copied designs by Michelangelo. Mark, WEDGWOOD. Shape No. 180. Etruria, 1783. Height 13¾ in. Lent by the Victoria and Albert Museum.

28 *Vase*, Black Basalt. Ovoid, with spreading pedestal and attached square plinth base. The narrow neck terminates in a fish-tail curved back to the shoulder to form a handle. Two grotesque masks in relief at the shoulder, one forming a spout for pouring. Meander band and swags of drapery in relief round the upper body. Shape No. 152. Mark, WEDGWOOD & BENTLEY: ETRURIA in a circular band. Etruria, about 1775. Height 12⅝ in. Lent by the Victoria and Albert Museum.

29 *Tea-kettle*, Black Basalt, painted in red and white encaustic colours. Squat globular shape, with arched loop handle over the top; on the cover is seated a draped 'widow' figure. Painted

around the shoulder, a band of palmettes; on the cover, a band of trefoils. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 5¾ in. Lent by the Victoria and Albert Museum.

30 *Vase and cover*, Black Basalt. Globular, with pedestal foot and square base, domed cover, vertical handles moulded with husk-ornament and terminating in female masks; gadrooning around neck and lower body. Mark, WEDGWOOD & BENTLEY: ETRURIA impressed on a circular wafer. Etruria, about 1775. Height 13½ in. Lent by Mr. G. Duff-Dunbar.

31 *Vase and cover*, Black Basalt, with encaustic painting in red, white and black. Ovoid with sharp shoulder, pedestal foot, and square base; moulded leopard-head handles rising below shoulder. On one side, Apollo between Artemis and another goddess with a deer; on reverse, festoons with medallions. Greek fret borders. Mark, WEDGWOOD. Etruria, about 1780. Height 15⅛ in. Lent by the Nottingham Castle Museum.

32 *Cylindrical tankard*, Black Basalt, with lip mounted in silver; glazed inside. Leaf-moulded handle. In relief, three children setting out for the hunt. Bead border. Etruria, about 1780. Height 7½ in. Lent by the Nottingham Castle Museum.

33 *Pair of vases*, Black Basalt, with encaustic painting in red, black and white. Ovoid volute-crater shape, with small bell-shaped foot; volute handles with masks and flanking swans' heads. On one a standing youth flanked by others holding a lyre and a ball. On the other side, Apollo flanked by Artemis and a nymph with a deer. On the backs, palmettes, all in imitation of Greek red-figure vases. Mark, WEDGWOOD. Etruria, about 1795. Height 13 in. Lent by the Lady Lever Art Gallery.

34 *Jug*, Black Basalt, with encaustic painting in red, white and black in imitation of an ancient South Italian vase. Pear-shaped, with narrow neck, flaring mouth, and tubular handle. A woman's head on one side; palmette complex around handle; leaf-and-berry border and dotted rosettes. Mark, WEDGWOOD. Etruria, about 1820. Height 12¾ in. Lent by the Wedgwood Museum.

35 *Pipe-bowl*, Black Basalt. Globular, with flaring mouth. Mark, WEDGWOOD. Etruria, about 1790. Height 2½ in. Lent by the Wedgwood Museum.

PLAQUES AND MEDALLIONS

36 *Cut-out relief*, Black Basalt, mounted on polished wood. Coriolanus with Volumnia and Veturia persuading him to return to Rome. Etruria, about 1785. Height 9½ in. Lent by the Lady Lever Art Gallery.

37 *Oval plaque*, Black Basalt. The Feast of the Gods. Modelled in 1768 from a Renaissance bronze relief by Jakob Cornelisz Cobaert (d. 1615) after designs by Guglielmo della Porta (d. 1577). Etruria, about 1770. Width 8¼ in. Lent by the Lady Lever Art Gallery.

38 *Pair of oval plaques*, with gadrooned frame borders, Black Basalt, with terracotta background. Dancing female figures, one with tambourine, the other with cymbals, after paintings found at Herculaneum. Etruria, about 1775. Height 14½ in. Lent by the Lady Lever Art Gallery.

39 *Oval plaque*, Black Basalt, with gilt frame border, showing in relief Bacchus playing with a panther, a subject adapted from the frieze of the choragic monument of Lysicrates in Athens. Etruria, about 1775. Diameter 14½ in. Lent by the Victoria and Albert Museum.

40 *Rectangular panel*, Black Basalt, with encaustic painting. Pale grey-blue ground, with sepia rosettes on white ground in the corner. In the middle, oval medallion painted in sepia on a white encaustic ground with a nude nymph crowning a bearded term with flowers; three children, one painting a picture, in left foreground; a heavily draped female figure seated. Palmette border. A line left in the Black Basalt ground around the medallion and rosettes. The subject taken from an engraving by Bartolozzi after Cipriani. Mark, WEDGWOOD. Etruria, about 1773, probably painted at Chelsea. 8¼ in. by 13¾ in. Lent by the British Museum.

41 *Frame of thirty-six medallions*, representing Kings and Queens of England from William the Conqueror to George IV. Black Basalt. Etruria, about 1775. Diameter 1⅛ in. each. Lent by the Nottingham Castle Museum.

FIGURES AND BUSTS

42 *Pair of seated griffins*, Black Basalt, supporting brass candle-holders; oblong rectangular bases, egg and dart borders. Mark, WEDGWOOD. Etruria, about 1785. Height 12¾ in. Lent by the Lady Lever Art Gallery.

43 *Figure* of Voltaire, Black Basalt. He stands on a square base trimmed at the corners, and wears a cap with upturned edge, a long coat held back by his left hand (which rests on his hip), a flowered waistcoat, and knee-breeches; a book in his outstretched right hand. Probably copied from a marble statuette by Jean Claude Joseph Rosset-Du Pont (1703-1786). The original statuette is mentioned in a letter from Wedgwood to Bentley,

July 10th, 1777. Etruria, about 1778. Height 11½ in. Lent by the Victoria and Albert Museum.

44 *Figure* of Jean Jacques Rousseau (1712-1778). Black Basalt. He stands bare-headed on a natural rock base, with tree-trunk support, holding a walking-stick in his left hand, with hat under left arm, and a bunch of flowers in outstretched right hand. Model by Hackwood, inspired by a drawing lent to Wedgwood by Dr. Erasmus Darwin in 1779. Mark, WEDGWOOD. Etruria, about 1779. Height 11¾ in. Lent by the City of Stoke-on-Trent Museum.

45 *Pair of figures* of Cupid and Psyche, Black Basalt, on circular bases with palmette border. He sits on a rock with his right forefinger to his lips; she also sits on a rock as a nude child holding a bow. Copied from models by Etienne Maurice Falconet, executed in marble (1757) and in Sèvres biscuit porcelain (1758). Mark, WEDGWOOD and 'O'. Etruria, about 1795. Height 8 in. Lent by the Lady Lever Art Gallery.

46 *Bust* of John Locke, Black Basalt. On pedestal, with head turned slightly left. Original plaster model supplied by Hoskins and Grant in 1775. Marks, 'Locke' and WEDGWOOD & BENTLEY. Etruria, about 1778. Height 9½ in. Lent by the Wedgwood Museum.

47 *Bust* of Homer, Black Basalt. On pedestal. Marks, 'Homer' and WEDGWOOD & BENTLEY. Etruria, about 1778. Height 13 in. Lent by the Wedgwood Museum.

48 *Bust* of Mercury, on pedestal, Black Basalt. Model by John Flaxman. Mark, WEDGWOOD. Etruria, about 1782-85 Height 18½ in. Lent by the Victoria and Albert Museum.

49 *Bust* of Zeno, on pedestal, Black Basalt. Mark, WEDGWOOD & BENTLEY. Etruria, about 1775. Height 20½ in. Lent by the Victoria and Albert Museum.

50 *Bust*, on pedestal, of Hugo Grotius (1583-1645), Dutch historian; Black Basalt. Marks, 'Grocius' and WEDGWOOD. Etruria, about 1782. Lent by the Victoria and Albert Museum.

51 *Bust*, on pedestal, of Francis Bacon (1561-1626); Black Basalt. Marks 'Bacon', 'K' and WEDGWOOD. Etruria, about 1782. Height 18½ in. Lent by the Victoria and Albert Museum.

52 *Bust*, on pedestal, of Cornelius de Witt (1623-1672), Dutch statesman; Black Basalt. Marks, 'C. de Witt' and WEDGWOOD & BENTLEY. Etruria, about 1775. Height 24½ in. Lent by the Victoria and Albert Museum.

53 *Bust*, on pedestal, of Ben Jonson (1574-1637); Black Basalt. Marks, 'Jonson' and WEDGWOOD. Etruria, about 1785. Height 17 in. Lent by the Victoria and Albert Museum.

54 *Bust*, on pedestal, of Hans Van Oldenbarneveldt (1549-1619), Grand Pensionary of Holland, opponent of Prince Maurice of Nassau, executed. Marks, ' Oldenbarneveld ' and WEDGWOOD & BENTLEY. Etruria, about 1775. Height 19¾ in. Lent by the Victoria and Albert Museum.

JASPER WARE

In 1774 Josiah Wedgwood wrote to Bentley of the difficulties encountered in his experiments to produce a fine-grained white stoneware for making portrait heads and reliefs in the material subsequently known as ' Jasper '. Barium sulphate or carbonate from Derbyshire was a new and essential ingredient, and by January 1775 the new material could be produced in blue, sea-green, and other colours, stained ' solid ' throughout its substance. In 1777 came the disoovery of ' Jasper dip ', in which the white material was more economically tinted by a surface wash of colour.

' Jasper ' was at first used only for cameos, seals and other small objects. Sulphur casts from antique gems were supplied as models by James Tassie, but Wedgwood soon engaged first-class artists to model designs in wax. The portrait medallions, of which the earliest date from 1774, include personages from ancient history and the more interesting ' Illustrious Moderns ', whose number had risen to 227 in Wedgwood's published Catalogue of 1788.

The reliefs were moulded separately and applied to their backgrounds, and this gave rise to the technical difficulties which delayed the successful production of larger plaques till after 1778. For the same reason vases with Jasper reliefs were not made till after 1780, and the attempts to reproduce the famous ' Portland Vase ' in black and white Jasper only began in 1786.

Small cameos, medallions, etc. were mounted in gold, ivory and cut steel to Wedgwood's order by the goldsmiths of London and Uttoxeter, and by the ornamental steel-workers of Wolverhampton and Birmingham (among them the famous firm of Boulton and Watt, of the Soho Works).

Jasper is perhaps the most original of all Wedgwood's creations, and certainly the one most often popularly associated with his name.

JASPER VASES, ETC.

55 *The ' Apotheosis of Homer ' vase*, white Jasper with sage-green and blue dip. Ovoid, with pedestal foot and square base; horizontal handles in snake form springing from shoulder; Pegasus

figure on domed cover. The bearded poet mounts a platform, carrying a lyre; Nike and seated bearded man to right; flying Nike and seated woman with spear left. Reverse, the Palladium in a shrine, and a palm tree. Mark, WEDGWOOD. Modelled by John Flaxman 1788. Etruria, about 1790. Height 18½ in. Lent by the Nottingham Castle Museum.

56 *Vase and cover*, blue and white Jasper. Ovoid, with pedestal and square base; vertical reeded handles. Swags of leaves in high relief, with medallions containing Apollo and Mars. Oak-leaves and laurel around shoulder, oak-leaves on cover, palmettes around base. Mark, WEDGWOOD. Etruria, about 1790. Height 13¼ in. Lent by the Nottingham Castle Museum.

57 *Centrepiece*, white, blue and olive-green Jasper. Vase of oval section with wavy lip, on pedestal; natural earth base over trimmed rectangular foot, with figures of a lion and unicorn at the sides. Medallion of the Prince of Wales (George IV) on one side, in wreath with feathers above. Medallion with Flora holding a cornucopia on reverse. Britannia and the Lion seated on the domed cover. Acanthus and gadroon borders. Etruria, about 1785. Height 14½ in. Lent by the Nottingham Castle Museum.

58 *Pair of 'Wine and Water' ewers*, blue and white Jasper. Ovoid, with fluted pedestal and square base; trefoil mouth and handle moulded with waves. On one, a seated satyr clasps the neck; goat mask on front, vine-branches around sides. On the other a triton, and dolphin mask. Models from casts supplied by John Flaxman the elder in 1775. Mark, WEDGWOOD. Etruria, about 1785. Height 15 in. Lent by the Nottingham Castle Museum.

59 *Coffee-pot and cover*, white Jasper and lilac dip. Pear-shaped with acanthus spout; reeded and leaved handle. Domed engine-turned cover. On sides, Lady Templeton 'domestic employment' subjects; a woman spinning with two children, and a woman nursing a baby and three children. Mark, WEDGWOOD. Etruria, about 1790. Height 8½ in. Lent by the Nottingham Castle Museum.

60 *Teapot and cover*, blue and white Jasper. Ovoid, with pedestal foot, white leaf spout, and double wreath handle. Lady Templeton 'domestic employment' subjects on dimpled ground; a standing woman and two children, and a seated woman and child. Seated boy and leaves on cover, acanthus leaves on lower body, bound rods around foot. Mark, WEDGWOOD. Shape No. 101. Etruria, about 1785. Height 8 in. Lent by the Nottingham Castle Museum.

61 *Bowl*, with convex side, blue and white Jasper, glazed inside. Lady Templeton subjects, 'Sportive Love', the 'Young

Seamstress', and children at play. Radiating engine-turned stripes below, inlaid white band around foot. Mark, WEDGWOOD and '3'. Etruria, about 1788. Diameter 8½ in. Lent by the Nottingham Castle Museum.

62 *Pair of candlesticks*, blue and white Jasper. In the form of tree-trunks, on square profiled bases trimmed at the corners. On one, a winged boy sitting with a basket of fruit, vine coiling around trunk (Summer). On the other, seated winged boy with fire, and ivy (Winter). Foliate lip. Model by Hackwood, 1777. Mark, WEDGWOOD. Etruria, about 1785. Height 10⅞ in. Lent by the Nottingham Castle Museum.

63 *Dish*, blue and white Jasper. Convex sides. Medallion centre, 'The Infants Academy,' after Sir Joshua Reynolds, P.R.A., with a child at an easel and three other children, surrounded by acanthus frame. Engine-turned stripes on reverse. Mark, WEDGWOOD. Etruria, about 1785. Diameter 8 in. Lent by the Nottingham Castle Museum.

64 *Sugar-box*, white Jasper, lilac dip. Cylindrical, with domed cover. Lady Templeton designs of playing children. Engine-turned stripes on cover and lower body. Marks, WEDGWOOD and 'S' and '3'. Etruria, about 1790. Height 3¾ in. Lent by the Nottingham Castle Museum.

65 *Plate*, white Jasper, blue dip, with applied white and yellow strapwork on rim. Mark, WEDGWOOD. About 1790. Diameter 8¾ in. Lent by the City of Stoke-on-Trent Museum.

66 *Vase and cover*, white Jasper and lilac dip. Ovoid, with pedestal foot and square base; high horizontally-set fluted handles springing from shoulder; flat cap cover with taper-holder. Apollo and the Nine Muses, from a design by John Flaxman. Floral festoons and lotus-palmette border. White base with palmettes. Mark, WEDGWOOD. Etruria, about 1790. Height 11¼ in. Lent by the Lady Lever Art Gallery.

67 *Flower vase*, white Jasper and lilac dip. Oval, with vertical sides and two mask handles; pierced inset cover in painted metal. Seven Cupids playing music, dancing, etc., and six wreathed masks. Design by John Flaxman. Etruria, about 1785. Height 7 in. Lent by the Lady Lever Art Gallery.

68 *Teapot and cover*, white Jasper, lilac dip. Cylindrical, with domed cover and festooned spout. Engine-turned diced work with applied green quatrefoils; laurel-wreath and acanthus borders, stiff leaves on the cover. Mark, WEDGWOOD. Etruria, about 1790. Height 4¾ in. Lent by the Lady Lever Art Gallery.

69 *Coffee-cup and saucer*, white Jasper and lilac dip. Cylindrical, with engine-turned diced work and applied green quatrefoils;

borders of loop, acanthus and laurel; green acanthus leaves on handle. Mark, WEDGWOOD. Etruria, about 1790. Height of cup 2⅜ in. Lent by the Lady Lever Art Gallery.

70 *Pair of flower-vases*, green and white Jasper. Cylindrical, with spreading foot and white hexagonal base. Children playing 'Blind Man's Buff', after a design by Flaxman. Fluting below and laurel-wreath edge; floral wreath and banded reed lip above. Mark, WEDGWOOD and 'O'. Etruria, about 1785. Height 7⅜ in. Lent by the Lady Lever Art Gallery.

71 *Vase and cover*, white Jasper and grey-green dip. Ovoid, with acanthus scroll handles, pedestal foot, and square white base. Apollo and the Nine Muses, on dimpled ground. Border of masks and trophies below, egg and tongue pattern on shoulders. Pegasus knob and acanthus border on cover. Mark, WEDGWOOD. Etruria, about 1785. Height 15 in. Lent by the Lady Lever Art Gallery.

72 *Dejeuner set*, white Jasper, lilac dip, comprising an oval tray, teapot, sugar-bowl, helmet-shaped cream-jug, and cup and saucer. Lady Templeton subjects of children at lessons and play, and Sterne's 'Poor Maria'. Engine-turned fluting below. Mark, WEDGWOOD. Etruria, about 1790. Length of tray 12⅞ in. Lent by the Lady Lever Art Gallery.

73 *Pair of flower-vases and covers*, white Jasper, dark blue and green dip. Ovoid, with low pedestal feet; pierced flat covers. Blue and white vertical bands interlaced with green basketwork bands; leaf borders, gadroons round lip. Marks, WEDGWOOD and '3'. Etruria, about 1785. Height 7 in. Lent by the Lady Lever Art Gallery.

74 *Vase and cover*, in the form of a Greek calyx-crater, blue and white Jasper. Convex fluted lower body, with upcurved horizontally set handles; fluted pedestal and square base with palmettes. The tall concave upper sides decorated with the 'Triumph of Bacchus', under coiled ribboned and vine borders; gadrooned and bearded lip; leaves and artichoke knob on domed cover. The shape and decoration taken from the marble 'Borghese Vase' in the Louvre. Mark, WEDGWOOD. Etruria, about 1790. Height 18¾ in. Lent by the Lady Lever Art Gallery.

75 *Pedestal*, white Jasper, lilac dip. Four-sided, with trimmed corners, spreading towards the base. Rams' heads at the upper corners, gadrooned lip, griffins at lower corners; figures of Juno, Plenty, Peace and Hebe round sides; rosettes and lotus round base. Mark, WEDGWOOD. Etruria, about 1785. Height 8⅝ in. Lent by the Lady Lever Art Gallery.

76 *Custard-cup and cover*, white Jasper, blue dip. Cylindrical, with twisted white cable handle. White open lattice-work over blue

ground; open lattice-work cover. Mark, WEDGWOOD. Etruria, about 1798. Height 3¼ in. Lent by the Lady Lever Art Gallery.

77 *Pair of candelabra*, blue and white Jasper. Cylindrical, with classical figures; loop and laurel-wreath borders. Mounted with ormolu and cut glass. Etruria, about 1790. Height 11⅞ in. Lent by the Lady Lever Art Gallery.

78 *Figure* of Mercury, white Jasper, on a high circular pedestal with festoons and rams' heads in blue and white Jasper. He stands holding a money-bag in his raised right hand, resting against a tree-trunk with a goat on his left. Mark, WEDGWOOD. Etruria, about 1785. Height 9¼ in. Lent by the Lady Lever Art Gallery.

79 *Stand with four custard-cups and covers*, blue and white Jasper. Square, with trimmed corners; the cups bell-shaped, with domed covers. Acanthus leaf and cable decoration. Mark, WEDGWOOD. Etruria, about 1784. Tray 6⅜ in. square. Lent by the Wedgwood Museum.

80 *Pair of incense vases*, white stoneware with white Jasper ornament and dark blue dip. Squat globular shape on three dolphin supports and triangular bases, pierced covers. Festoons with oak below and palmette and lotus above; wreath around foot. Mark, WEDGWOOD. Etruria, about 1840. Height 5½ in. Lent by the Wedgwood Museum.

81 *Coffee-pot and cover*, white Jasper and sage-green dip. Ovoid, with spreading pedestal foot, domed cover, beak spout, and leaf-moulded handle. Allegorical figures of Hope, etc., in panels enclosed by palmettes around sides; radiating leaves and sprigs below and on cover. Mark, WEDGWOOD impressed. Etruria, about 1785. Height 8 in. Lent by Mr. G. Duff-Dunbar.

82 *Ewer-shaped vase*, white Jasper and black dip. Ovoid, with narrow crimped trefoil mouth and snake handle in white; pedestal foot and square base. Around sides, the Muses; palmette frieze and band with ovals containing classical subjects above; lotus and palmette frieze below; palmette ornaments on foot. Mark, WEDGWOOD impressed. Etruria, about 1785. Height 10 in. Lent by Mr. G. Duff-Dunbar.

83 *Teapot and cover*, white and lilac Jasper. Cylindrical, with reeded spout and handle. Floral wreath, cable, and palmette friezes around sides, leaves on cover. Mark, WEDGWOOD impressed. Etruria about 1790. Height 4 in. Lent by Mr. G. Duff-Dunbar.

84 *Jardiniere*, blue Jasper washed with glaze inside. Bell-shaped, with engine-turned 'diced' work around the sides, and applied white quatrefoils in alternate squares; white ivy-branch and

coiled ribbon around the lip; white petals around the bottom and under the leaf-shaped handles. Mark, WEDGWOOD impressed. Etruria, about 1790. Height 6¾ in. Lent by the Victoria and Albert Museum.

THE PORTLAND VASE COPIES

The 'Portland Vase' now in the British Museum is an amphora of dark blue glass with figure-decoration produced by cutting away on the lapidary's wheel an overlying layer of opaque white glass. It was probably made in the third century A.D., and is said to have been discovered in an ancient tomb near Rome in the first half of the seventeenth century. Long a possession of the Barberini family, it was bought in 1780 by Sir William Hamilton, British Ambassador at Naples, and by him sold in 1785 to the second Duchess of Portland. In the posthumous sale of her collection in 1786 it was bought by her son the Duke of Portland, who at once lent the vase to Josiah Wedgwood. Three years of trials and experiments followed before the first successful reproduction was made in black and white Jasper ware, at the end of 1789. An example was exhibited in Wedgwood's London showrooms in 1790, and a limited 'first edition', probably not exceeding about thirty in number, was made for subscribers. Three of these are now in the permanent collections of the Victoria and Albert Museum.

The subjects represented on the original vases have never been satisfactorily explained. The shape was originally taller, tapering towards the bottom. At some unknown date the vase was damaged, the lower part cut away level, and the base added.

85 *Copy of the Portland Vase*, black and white Jasper. Supplied in 1793 to Thomas Hope of Amsterdam, price £31 10s. and case £12 10s. Etruria, 1793. Height 10 in. Lent by the Wedgwood Museum.

86 *Copy of the Portland Vase*, black and white Jasper. Bought from Josiah Wedgwood by Dr. R. W. Darwin (father of Charles Darwin the naturalist) in 1793. Etruria, 1793. Height 10 in. Lent by the Victoria and Albert Museum.

87 *Copy of the Portland Vase*, black and white Jasper. Etruria, about 1793. Height 10¼ in. Lent by the Victoria and Albert Museum (Jones Collection).

88 *Four models* in wax on slate grounds, for the copy of the Portland Vase. (*a*) Tree; (*b*) standing male figure; (*c*) seated male figure. By Henry Webber, 1786-9. Lent by the Wedgwood Museum.

89 *Rectangular overmantel*, blue and white Jasper. Human and satyr children with trees and vases on columns, from designs by Lady Diana Beauclerk. Etruria, about 1785. 22 in. by 6½ in. Lent by the Nottingham Castle Museum.

90 *Oval plaque*, white Jasper and dark blue dip. 'The Marriage of Cupid and Psyche' shown as children led by Hymen and two other winged boys, after a gem in the Marlborough Collection. Modelled by Webber. Mark, WEDGWOOD. Etruria, about 1785. 11¼ in. by 8⅛ in. Lent by the Nottingham Castle Museum.

91 *Oval plaque* white Jasper and dark blue dip. 'The Sacrifice to Eros.' Two bearded men and a woman, carrying an axe, vase and bowl, and flowers, lead a bull to an altar on the left, on which stands a figure of Hymen as a winged boy. Mark, WEDGWOOD. Etruria, about 1785. 14¼ in. by 8⅛ in. Lent by the Nottingham Castle Museum.

92 *Oval plaque*, white Jasper and sage-green dip. Two women with a child, and Cupid, on rock ground, after Lady Templeton. Mark, WEDGWOOD. Etruria, about 1785. Width 8⅛ in. Lent by the Nottingham Castle Museum.

93 *Oval plaque*, blue and white Jasper. 'Ganymede and the Eagle.' Mark, WEDGWOOD. Etruria, about 1778. Width 6¼ in. Lent by the Nottingham Castle Museum.

94 *Rectangular plaque*, blue and white Jasper. 'The Offering to Flora,' who is shown with six nymphs and a censer. Model by William Hackwood, 1777. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. 19⅛ in. by 8 in. Lent by the Nottingham Castle Museum.

95 *Plaque*, rectangular with trimmed corners, in blue and white Jasper. 'The Apotheosis of Homer,' shown as a bearded man with a lyre mounting a platform; Nike and a seated bearded man to right, flying Nike and a seated woman holding a spear to left. Model by John Flaxman, 1778. Etruria, about 1782. 14¾ in. by 7¾ in. Lent by the Nottingham Castle Museum.

96 *Square plaque*, blue and white Jasper in gilt wood and metal frame. 'Mercury uniting the hands of England and France.' Model by John Flaxman, 1787. Etruria, about 1788. 9 in. square. Lent by the Nottingham Castle Museum.

97 *Oval plaque*, blue and white Jasper. 'The Triumph of Bacchus,' led in a two-horse chariot to left with accompanying Satyr and putti. Model by William Hackwood, 1776. Mark, WEDGWOOD & BENTLEY. Etruria, about 1776. 7⅛ in. by 10 in. Lent by the British Museum.

98 *Oval plaque*, blue and white Jasper. 'Endymion sleeping on Mount Latmos.' He sleeps seated on a rock to right, holding a spear; his dog above is alert at the approach of Diana. From a model by Pacetti after a relief in the Capitoline Museum, Rome. Mark, WEDGWOOD. Etruria, about 1790. Width 9 in. Lent by the Lady Lever Art Gallery.

99 *Rectangular plaque*, with figures modelled in pink wax on a black ground. 'Endymion sleeping on Mount Latmos.' Model by Pacetti for Jasper plaque No. 98. 10½ in. by 7½ in. Lent by the Lady Lever Art Gallery.

100 *Rectangular plaque*, blue and white Jasper. 'The Fall of Phaeton,' who is shown driving his four-horse chariot to left. Model by George Stubbs, R.A., 1780. Mark, WEDGWOOD (twice). Etruria, about 1780. 19⅜ in. by 10½ in. Lent by the Lady Lever Art Gallery.

101 *Oval plaque*, blue and white Jasper. 'Hercules strangling the Nemean Lion.' Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 7¼ in. Lent by the Lady Lever Art Gallery.

102 *Circular plaque*, blue and white Jasper. The 'Head of Medusa'. Modelled by John Flaxman. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Diameter 5 in. Lent by the Lady Lever Art Gallery.

103 *Oval plaque*, white and grey-blue Jasper. 'Diomedes gazing at the Palladium.' Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Width 3½ in. Lent by the Lady Lever Art Gallery.

104 *Oval plaque*, white Jasper, black dip. The Muse Erato standing in profile to right, holding a lyre, and Cupid holding a wreath. Mark, WEDGWOOD. Etruria, about 1785. Height 6¼ in. Lent by the Lady Lever Art Gallery.

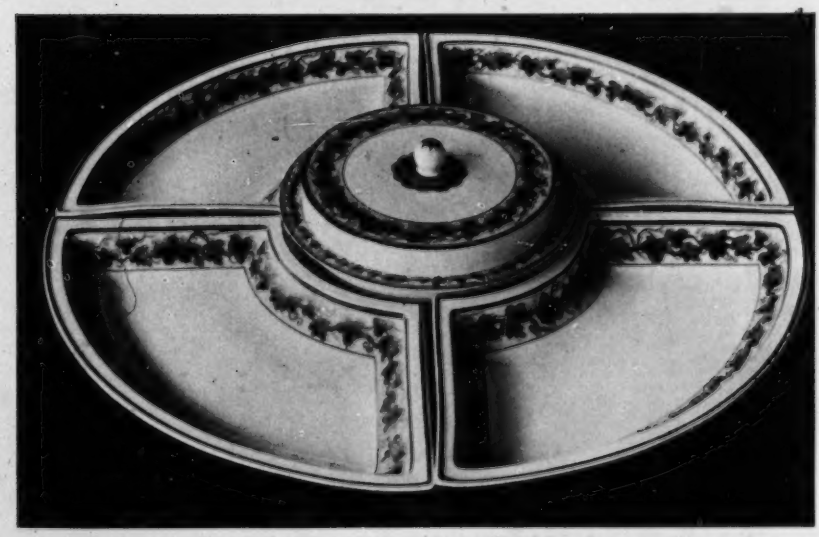
105 *Oval plaque*, white Jasper, dark blue dip. 'Night shedding poppies' in profile to left, with Cupid. Mark, WEDGWOOD. Etruria, about 1785. Height 6¼ in. Lent by the Lady Lever Art Gallery.

JASPER MEDALLIONS

106 *Oval medallion*, blue and white Jasper, the white with a partial gloss. 'FRANKLIN'; Benjamin Franklin (1706-1790), American statesman, in high relief to left. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. 11 in. by 7 in. Lent by the British Museum.

107 *Oval medallion*, blue and white Jasper. 'BANKS'; Sir Joseph Banks (1743-1820), naturalist, in high relief to left. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. 10⅛ in. by 7¼ in. Lent by the British Museum.

'Pineapple' coffee pot; about 1765. Catalogue No. 10.



Sandwich Set, Queen's Ware, hand painted. About 1780. Catalogue No. 206.

Vase, Black Basalt, with encaustic painting.
About 1795. Catalogue No. 33.

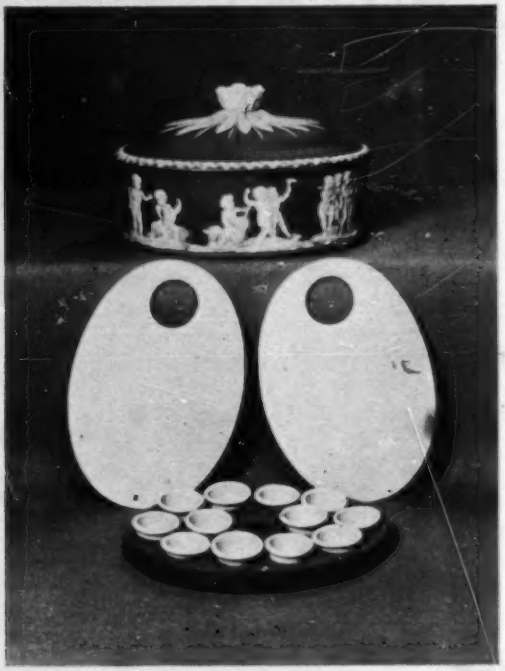
Plaque, Black Basalt; Bacchus playing with a panther.
About 1775. Catalogue No. 39.

Prince of Wales vase; white, blue and olive-green Jasper. About 1785. Catalogue No. 57.

Blue and white Jasper plaque; 'The fall of Phaeton.' Modelled by George Stubbs. Catalogue No. 100.

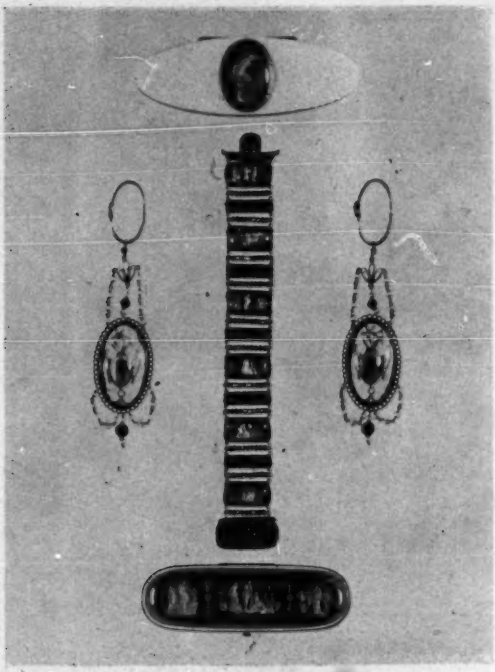
Vase inspired by the ' Borghese Vase ' ; blue and white Jasper. About 1790. Catalogue No. 74.

The ' Apotheosis of Homer ' modelled by John Flaxman 1788; white Jasper sage green and blue dip. Catalogue No. 55.



Paint box set, blue and white Jasper.
About 1785. Catalogue No. 153.

Dejeuner Set, white Jasper, lilac dip.
About 1790. Catalogue No. 72.



Patch boxes and cut steel jewellery, mounted with Jasper cameos.
Catalogue Nos. 160, 161, 164, 165.

Dish; blue and white Jasper. ' The Infants Academy '
after Sir Joshua Reynolds. Catalogue No. 63.

Tureen and stand, hand-painted Queen's Ware. Made for Duke of Clarence, 1821. Catalogue No. 241.

Part of tea service, Queen's Ware, printed and hand-painted. Made for Jubilee of King George III in 1810. Lent by H.M. the Queen. Catalogue No. 233.

Queen's Ware shapes in present day production. The '146' teapot was designed for the first Josiah Wedgwood, and appears in his first catalogue in 1770. Catalogue No. 297.

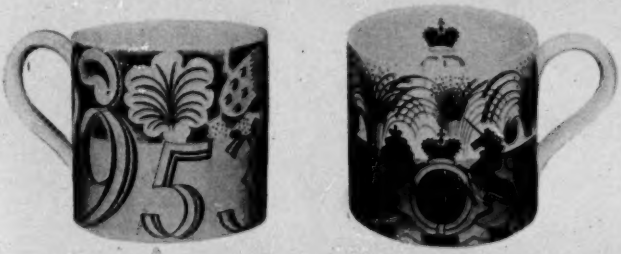
'Taurus the Bull' was modelled in 1946 by Arnold Machin. Catalogue No. 305.

The coffee pot is in the 'Barlaston' shape designed by Norman Wilson; its pattern is 'Brecon', designed by Robert Minkin. Catalogue No. 299.

Hathaway Rose, a lithograph by Peter Wall, 1959. Catalogue No. 289.

Heartsease, a lithograph by Edward Bawden, R.A., 1952. Catalogue No. 290.

Barlaston Commemorative Mug by Eric Ravilious, 1940. Catalogue No. 314.



Coronation Mug. A design by Eric Ravilious used for the Coronation of Queen Elizabeth II in 1953. Catalogue No. 316.

Coronation Mug designed by Richard Guyatt for the Coronation of Queen Elizabeth II in 1953. Catalogue No. 315.

Bicentenary Mug. A lithograph by Robert Goodden, 1959. Catalogue No. 311.

Bicentenary Mug, designed by Victor Skellern, 1959. Catalogue No. 312.

Garden Implements Beakers and Jug designed by Eric Ravilious, 1938-39.
Catalogue No. 300.

108 *Oval medallion*, white Jasper, blue dip. 'NEWTON'; Sir Isaac Newton (1642-1727), geometrician and philosopher, in high relief, one quarter to left. A comet to the right. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. 11 in. by 8 in. Lent by the British Museum.

109 *Oval medallion*, blue and white Jasper. 'S. W. HAMILTON'; Sir William Hamilton (1730-1803), British Ambassador to Naples, in high relief to left. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. 10¼ in. by 7⅞ in. Lent by the British Museum.

110 *Oval medallion*, blue and white Jasper. Bust of Jesus Christ, in profile to right. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 2¾ in. Lent by the British Museum.

111 *Four oval medallions*, white and grey-blue Jasper, dark blue dip. Jasper, lapidary polished at the edges. Four winged female figures (Zephyrs). Mark, WEDGWOOD. Etruria, about 1790. Height 2½ in. Lent by the Lady Lever Art Gallery.

112 *Oval medallion*, white and blue Jasper. Marcus Antonius (Mark Antony), in high relief, half left. Model by William Hackwood. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 3 in. Lent by the Lady Lever Art Gallery.

113 *Oval medallion*, white and grey-blue Jasper. Cleopatra, in high relief, half right. Model by William Hackwood. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 3 in. Lent by the Lady Lever Art Gallery.

114 *Oval medallion*, white Jasper, lilac dip. King George III, 1760-1820, to left. Mark, WEDGWOOD. Etruria, about 1790. Height 3½ in. Lent by H.M. the Queen.

115 *Oval medallion*, white Jasper, lilac dip. Queen Charlotte, 1761-1818, to right. Mark, WEDGWOOD. Etruria about 1790. Lent by H.M. the Queen.

116 *Oval medallion*, white and blue Jasper. King George III (1760-1820), to right. Mark, WEDGWOOD. Etruria, 1782-84. Height 3½ in. Lent by the Lady Lever Art Gallery.

117 *Oval medallion*, white and blue Jasper. 'Q. CHARLOTTE'; Queen Charlotte, 1761-1818, to left. Mark, WEDGWOOD. Etruria, 1782-84. Height 3½ in. Lent by the Lady Lever Art Gallery.

118 *Portrait medallion*, white and blue Jasper. George, Prince of Wales, later King George IV (b. 1762, d. 1830). Mark, WEDGWOOD impressed. Etruria, 1785. Diameter 3¾ in. Lent by the Victoria and Albert Museum.

119 *Oval medallion*, white and blue Jasper. King Louis XVI of France, 1774-1789. Mark, WEDGWOOD. Etruria, about 1787. Height 2½ in. Lent by the Lady Lever Art Gallery.

120 *Oval medallion*, white and blue Jasper. Queen Marie Antoinette of France, 1774-1789. Mark, WEDGWOOD. Etruria, about 1787. Height 2½ in. Lent by the Lady Lever Art Gallery.

121 *Oval medallion*, white Jasper, blue dip. 'EMPR. GERMANY'; Emperor Joseph II, 1765-1790. Mark, WEDGWOOD. Etruria, 1782-84. Height 3½ in. Lent by the Nottingham Castle Museum.

122 *Medallion*, white Jasper, blue dip. Prince Paul of Russia, later Czar Paul I (1754-1801), one quarter left. Mark, WEDGWOOD. Etruria, 1782-84. Height 3⅜ in. Lent by the British Museum.

123 *Medallion*, white Jasper, lilac dip. Wilhelmina, Princess of Orange (1757-1820), to right. Mark, WEDGWOOD. Etruria, about 1790. Height 3½ in. Lent by the British Museum.

124 *Medallion*, white Jasper, blue dip. Prince William of Orange, later William I, King of Holland (1772-1843), to left. Marks, 'Willem Frederic Erse Prins' incised in script, and WEDGWOOD impressed. Etruria, about 1790. Height 3½ in. Lent by the British Museum.

125 *Medallion*, white Jasper, blue dip. Princess Frederica of Orange (1770-1819), to right. Marks, 'Frederique Louise Wilhelmine' incised in script on the back, and WEDGWOOD impressed. Etruria, about 1790. Height 3½ in. Lent by the British Museum.

126 *Medallion*, white Jasper and sage-green dip. General George Augustus Eliott, Lord Heathfield (1717-1790), defender of Gibraltar. Mark, WEDGWOOD. Etruria, about 1788. Height 4 in. Lent by the British Museum.

127 *Oval medallion*, white Jasper and black dip. Horatio, Lord Nelson (1758-1805). Mark, WEDGWOOD. Etruria, about 1800. Height 3½ in. Lent by the Lady Lever Art Gallery.

128 *Oval medallion*, white Jasper, blue dip. Earl Cowper (1738-1789). Mark, WEDGWOOD. Etruria, about 1782. Height 4⅛ in. Lent by the Nottingham Castle Museum.

129 *Oval medallion*, white Jasper and dark blue dip. William Pitt (1759-1806), statesman, in high relief, one quarter left. Model by John Flaxman. Etruria, about 1800. Height 2¾ in. Lent by the Lady Lever Art Gallery.

130 *Oval medallion*, white and blue Jasper. 'CHATHAM'; William Pitt, first Earl of Chatham (1708-1778), statesman, in high relief to left. Model by Flaxman, 1778. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 3⅛ in. Lent by the Lady Lever Art Gallery.

131 *Oval medallion*, white and blue Jasper. 'CAMDEN'; Charles Pratt, Lord Camden (1713-1794), Lord Chief Justice and

Chancellor, to right. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 1⅝ in. Lent by the Lady Lever Art Gallery.

132 *Oval medallion*, white and blue Jasper. Charles James Fox (1749-1806), statesman, one quarter to right. Model by Flaxman, 1783. Mark, WEDGWOOD. Etruria, about 1785. Height 3¾ in. Lent by the Lady Lever Art Gallery.

133 *Oval medallion*, white and blue Jasper. 'HERSCHELA'; Sir Friedrich Wilhelm Herschel (1738-1822), German astronomer in England, to right, with two planets. Etruria, about 1790. Height 4½ in. Lent by the Lady Lever Art Gallery.

134 *Oval medallion*, white and blue Jasper. 'CAPT. COOK'; Captain James Cook (1728-1779), navigator, one quarter to left. Mark, WEDGWOOD & BENTLEY. Etruria, about 1778. Height 3¼ in. Lent by the Lady Lever Art Gallery.

135 *Oval medallion*, white Jasper, blue dip. 'H. SLOANE'; Sir Hans Sloane (1660-1752), botanist, physician and traveller, shown three-quarter face to right. Cast from ivory sent by Mr. More, 1778. Etruria, about 1782. Height 3½ in. Lent by the Nottingham Castle Museum.

136 *Oval medallion*, white Jasper, blue dip. John Reinhold Forster (1729-1798), botanist. Model by Joachim Smith. Mark, WEDGWOOD. Etruria, about 1782. Height 3½ in. Lent by the Nottingham Castle Museum.

137 *Oval medallion*, white Jasper, blue dip. John Reinhold Forster (1729-1798), botanist. Mark, WEDGWOOD & BENTLEY. Etruria, 1776. Height 3¾ in. Lent by the Nottingham Castle Museum.

138 *Oval medallion*, white and blue Jasper. 'NEWTON'; Sir Isaac Newton (1642-1727), geometrician and philosopher, to right, with a comet behind him. Mark, WEDGWOOD. Etruria, about 1778. Height 3⅜ in. Lent by the Lady Lever Art Gallery.

139 *Oval medallion*, white and sage-green Jasper. 'LINNAEUS'; Charles Linné (1707-1778), Swedish naturalist. Etruria, about 1785. Height 3¾ in. Lent by the Lady Lever Art Gallery.

140 *Oval medallion*, white and blue Jasper. Dr. Joseph Priestley (1785-1804), dissenting divine, chemist, and natural philosopher. Mark, WEDGWOOD & BENTLEY. Etruria, about 1785. Height 3¼ in. Lent by the Lady Lever Art Gallery.

141 *Portrait medallion*, white Jasper, blue dip. 'BERGMAN'; Torbern Olof Bergman (b. 1735, d. 1784), Swedish chemist. Mark, WEDGWOOD impressed. Etruria, about 1785. Diameter 3¼ in. Lent by the Victoria and Albert Museum.

142 *Oval medallion*, white Jasper, sage-green dip. Charles Townley (1737-1805), antiquary. Mark, WEDGWOOD. Etruria, about 1790. Height 3¾ in. Lent by the Nottingham Castle Museum.

143 *Medallion*, blue and white Jasper, in terracotta frame with black oak leaves. Josiah Wedgwood, to left. Etruria, about 1778. Height 5¼ in. Lent by the City of Stoke-on-Trent Museum.

144 *Oval medallion*, blue and white Jasper. Josiah Wedgwood, to left, from the Hackwood model of 1778. Marks, WEDGWOOD and WEDGWOOD ENGLAND. Etruria, about 1925. Height 5 in. Lent by the Wedgwood Museum.

145 *Oval medallion*, white Jasper, black dip polished by John Northwood of Stourbridge. Thomas Bentley (1730-1780) to right, in high relief, from the model by Joachim Smith of 1774. Marks, 'Bentley' incised and WEDGWOOD. Etruria, 1878. Height 5⅛ in. Lent by the Wedgwood Museum.

146 *Medallion*, blue and white Jasper, in terracotta frame. Edward Bourne, an old man at Etruria, to right. Etruria, about 1778. Height 5¼ in. Lent by the City of Stoke-on-Trent Museum.

147 *Medallion*, white Jasper, dark blue dip with black insertion showing two figures in white. Inscribed 'S. Gessner' (Swiss poet, 1730-1788). Subject, a tomb surmounted by a classical urn, built on rocks above a waterfall, a tree on either side. Mark, WEDGWOOD. Etruria, about 1789. Height 4¾ in. Lent by the City of Stoke-on-Trent Museum.

148 *Frame of medallions*, white, blue, sage-green, lilac and black Jasper. Including King George III, Queen Charlotte, King George III 'Health Restored' (1789), the Marriage of Cupid and Psyche, and the Sacrifice to Hymen. Etruria, about 1775-90. Lent by the Nottingham Castle Museum.

149 *Frame of medallions*, blue, white and sage-green Jasper and cane-coloured ware. Including the Sydney Cove medallion (centre), the Slave medallion (top), Sir Joshua Reynolds (1723-1792, painter), and Jacques Necker (1758-1825, Swiss botanist). Etruria, mainly about 1786-90. Lent by the Nottingham Castle Museum.

150 *Oval frame of medallions*, white, blue, sage-green, lilac and black Jasper. Including the Three Graces surrounded by Zodiac Signs, Jean Sylvain Bailly (1736-1793, French statesman, astronomer, and litterateur), and the Duke of Orleans (1747-1793). Etruria, mainly 1786-90. Lent by the Nottingham Castle Museum.

JASPER MISCELLANEOUS SMALL OBJECTS

151 *Set of chessmen*, white and blue Jasper. Modelled by John Flaxman about 1783-4. Etruria, about 1800. Height up to 4 in. Lent by Mr. G. Duff-Dunbar.

152 *Pair of tea-measures or caddy-spoons*, lilac and blue Jasper. Scallop-shell shaped, with rosettes in relief on the handles. Etruria, about 1830. Length 2 in. Lent by Mr. G. Duff-Dunbar.

153 *Paint-box and cover*, blue and white Jasper. Containing two palettes and a tray with paint receptacles in white stoneware. The box oval, with children in hunting scenes designed by Lady Templeton in white relief on dimpled blue ground. Radiating leaves and sunflower knob on the domed cover. Mark, WEDGWOOD impressed. Etruria, about 1785. Length 6 in. Lent by Mr. G. Duff-Dunbar.

154 *Powder-box*, cylindrical, of ivory lined with tortoiseshell. Inset in cover, blue and white Jasper medallion with a maiden offering at an altar and a standing female figure. Etruria, about 1785. Diameter of medallion $2\frac{3}{8}$ in. Lent by the Nottingham Castle Museum.

155 *Powder-box*, cylindrical, ivory mounted in gold. Inset in cover, blue and white Jasper medallion with Cupid shaving his bow, after Parmigianino. Etruria, about 1785. Diameter of medallion $2\frac{1}{8}$ in. Lent by the Nottingham Castle Museum.

156 *Set of small cameos* for mounting as ear-drops. White Jasper and blue dip, with stars or rosettes. Etruria, about 1780. Diameter $\frac{1}{4}$ in. to $\frac{1}{2}$ in. Lent by the Nottingham Castle Museum.

157 *Opera-glass*, blue and white Jasper, mounted in ivory and cut steel. Aurora and Apollo in chariots, bordered by swags and palmettes. Etruria, about 1787. Height $2\frac{5}{8}$ in. Lent by the Nottingham Castle Museum.

158 *Opera-glass*, blue and white Jasper, mounted in cut steel. Pomona offering at a shrine, and 'Cupids for sale', bordered by swags and palmettes. Etruria, about 1787. Height $2\frac{1}{4}$ in. Lent by the Nottingham Castle Museum.

159 *Two pear-shaped bell-pulls*, mounted in silver as scent-bottles, with Jasper and sage-green dip. Engine-turned diced work; on one with applied yellow quatrefoils and vertical wreath decoration; on the other with lilac quatrefoils and white leaves. Etruria, about 1785. Height $3\frac{1}{2}$ in. Lent by the Nottingham Castle Museum.

160 *Pair of blue and white Jasper ear-drops*, mounted in gold and silver gilt, with crystal beads. Shaped as half-vases. Etruria, about 1786-90. Height $4\frac{1}{4}$ in. Lent by the Nottingham Castle Museum.

161 *Bracelet*, blue and white cameos of classical subjects mounted in silver-gilt and cut steel, with crystal overlay. Etruria, about 1786-90. Length $6\frac{3}{4}$ in. Lent by the Nottingham Castle Museum.

162 *Cut steel buckle*, with two blue and white Jasper medallions of Lady Templeton subjects, 'Poor Maria' and the 'Bourbonnais Shepherd'. Etruria, about 1786-90. Lent by the Nottingham Castle Museum.

163 *Chatelaine*, cut steel with three chains, mounted with blue and white Jasper cameos and beads. Etruria, about 1786-90. Length 12¼ in. Lent by the Nottingham Castle Museum.

164 . *Oval patch-box*, ivory mounted in gold, with inset blue and white Jasper medallion showing two girls. Etruria, about 1785. Length 3⅜ in. Lent by the Nottingham Castle Museum.

165 *Oval patch-box*, ivory mounted in gold, with inset lilac, blue, and white Jasper medallion showing a sacrifice to Peace. Etruria, about 1785. Length 3½ in. Lent by the Nottingham Castle Museum.

166 *Court sword and scabbard*, said to have belonged to Beau Brummel. Cut steel handle mounted with miniature cameos and beads in black Jasper. Etruria, about 1786. Lent by the Nottingham Castle Museum.

167 *Court sword and scabbard*, mounted with ten blue and white Jasper medallions, in cut steel by Boulton and Watt of the Soho Works, Birmingham. Etruria, about 1790. Length 37 in. Lent by the Lady Lever Art Gallery.

168 *Gold ring*, mounted with an oval blue and white Jasper cameo of the Prince of Orange (1772-1843), later King William I of Holland. Etruria, about 1790. Length 1¼ in. Lent by the Lady Lever Art Gallery.

169 *Rectangular snuff-box*, agate mounted in gold with flowers in painted enamel and in relief. The cover set with a medallion in white Jasper and blue dip, of the Empress Catherine II of Russia to the right wearing a helmet. Etruria, about 1785. 3½ in. by 2⅞ in. Lent by the Lady Lever Art Gallery.

170 *Smelling-bottle*, white and blue Jasper. Flattened circular shape, with portraits of the Prince of Orange (1772-1843) and the Duke of Orleans (1747-1793) in wreath borders. Etruria, about 1790. Height 2½ in. Lent by the Lady Lever Art Gallery.

171 *Smelling-bottle*, white and blue Jasper. Flattened circular shape, with the Prince of Orange (1772-1843) and Minerva; festoon and wreath borders. Etruria, about 1790. Height 2⅜ in. Lent by the Lady Lever Art Gallery.

172 *Pair of smelling-bottles*, blue and white Jasper, with wheel-polished edges. Oval, flattened. Winged females (Zephyrs) in classic draperies, swags, and cable borders. Etruria, about 1780. Height 4⅛ in. Lent by the Nottingham Castle Museum.

UNGLAZED STONEWARES

COMMONLY CALLED 'DRY BODIES'

A fine-grained, unglazed red stoneware was first made in Staffordshire by John Philip Elers between 1793 and 1795, and became part of local tradition; but it was characteristic of Wedgwood that he should rename this red material 'Rosso Antico' when he used it for making vases in Neo-Classical style. 'Cane ware' is an innovation of Josiah Wedgwood – a deep buff-coloured vase, also unglazed. 'Drab' ware and chocolate-coloured ware were introduced after Josiah I's death at the beginning of the nineteenth century. Like Black Basalt, these other unglazed wares were often painted with 'encaustic' ornament, and sometimes decorated with applied stoneware reliefs in other colours.

173 *Medallion*, cane ware. Sir William Hamilton (1730-1803), British Ambassador to Naples, in high relief to left. Mark, WEDGWOOD. Etruria, about 1773. Height 6 in. Lent by the British Museum.

174 *Bulb-pot and cover*, cane ware, with encaustic painting in green and black. Rectangular, moulded to imitate bamboo; three cupped openings for bulbs in cover. Mark, WEDGWOOD. Etruria, about 1785. Length 8⅝ in. Lent by the Wedgwood Museum.

175 *Flower-holder*, cane ware, with encaustic painting in blue, white and green. In the form of four sections of bamboo on earth base. Marks, WEDGWOOD and 'H'. Etruria, about 1788. Height 10⅛ in. Lent by the Wedgwood Museum.

176 *Tankard*, cane ware, with encaustic painting in blue and white, glazed inside; rim bound in silver. Cylindrical, with concave lip; bound rods of bamboo round bottom; bamboo handle. In relief, Lady Templeton subject, children bringing home the game (a boar's head). Tongue pattern in blue on white around lip. Mark, WEDGWOOD. Etruria, about 1785. Height 6 in. Lent by the Wedgwood Museum.

177 *Flower-holder*, in the form of four sections of bamboo, cane ware, with encaustic painting in green and black. Mark, WEDGWOOD impressed. Etruria, about 1785. Height 10⅜ in. Lent by the Victoria and Albert Museum.

178 *Teapot and cover*, cane ware, with blue encaustic painting. Barrel-shaped, the spout, handle, lower body and cover moulded to imitate bamboo. Round the sides, naked playing children in relief. Mark, WEDGWOOD and '2', impressed. Etruria, about 1780. Height 3¾ in. Lent by the Victoria and Albert Museum.

179 *Imitation pastry table-ornament*, drab ware, with applied white decoration imitating icing-sugar. Shaped to resemble an oval moulded cake; the sides gadrooned, the flat top with a trophy of musical instruments between two laurel branches. Marks, WEDGWOOD and 'G' impressed. Etruria, about 1790. Length 7⅞ in. Lent by the Victoria and Albert Museum.

180 *Tea-cup and saucer*, cane ware, painted in blue and white encaustic colours. Moulded bamboo patterns. Etruria, about 1782. Height of cup 2⅝ in. Lent by the Nottingham Castle Museum

181 *Teapot and cover and cup and saucer*, cane ware, with greenish drab applied ornament, glazed inside. Ovoid teapot with straight spout and high kinked handle; convex cup with high kinked handle. Ornament, stiff fern leaves. Mark, WEDGWOOD. Etruria, about 1805. Height of teapot 4⅛ in. Lent by the Lady Lever Art Gallery.

182 *Spill-vase*, cane ware, with greenish drab reliefs. Trumpet shape with wide foot. Classical subjects around top, 'Cupid disarmed', 'Psyche bound', etc. Oak wreath around foot. Mark, WEDGWOOD. Etruria, about 1820. Height 4 in. Lent by the Wedgwood Museum.

183 *Teapot and cover*, terracotta with japonica designs in white relief; glazed inside. Oval, with parapet lip rising to front; crabstock spout and handle. Mark, WEDGWOOD. Etruria, about 1825. Length 9½ in. Lent by the Wedgwood Museum.

184 *Sugar-bowl and cover*, terracotta with japonica designs in white relief. Oval, with parapet lip rising at the ends; crabstock handles. Mark, WEDGWOOD. Etruria, about 1825. Length 5⅞ in. Lent by the Wedgwood Museum.

185 *Teapot and cover*, terracotta (*rosso antico*) with applied convolvulus-wreath decoration in black, glazed inside. Flattened globular shape, bamboo spout and handle. Mark, WEDGWOOD. Etruria, about 1826. Length 6 in. Lent by the Nottingham Castle Museum.

186 *Game-pie dish*, in three pieces, cane ware, glazed inside. Oval, with sloping sides and domed cover. Rabbit knob; relief of dead game-birds and hares with vine festoons; wreath around lip. Mark, WEDGWOOD. Etruria, about 1860. Length 10¾ in. Lent by the Wedgwood Museum.

187 *Patera-shaped flower vase and inset pierced cover*. Shape No. 281. White stoneware with relief decoration in blue; smear glaze. Outcurved lip, low pedestal foot, square base and high vertical looped handles. Around the lip, vine relief; around the foot, palmettes and rosettes. Mark, WEDGWOOD. Etruria, about 1815. Width 13 in. Lent by Mr. G. Duff-Dunbar.

188 *Teapot and cover*, white ware, with smear glaze. Squat globular shape, seated spaniel as knob on cover, and acanthus scrolls in relief on a dimpled ground in two friezes around the body. Marks, WEDGWOOD impressed and 'I' incised. Etruria, about 1820. Height 5 in. Lent by the Victoria and Albert Museum.

189 *Coffee-pot and cover*, white ware, with smear glaze. Ovoid, with spreading foot and neck; seated spaniel as knob on the domed cover, and two bands of acanthus scrolls in relief on a dimpled ground around the body. Mark, WEDGWOOD impressed. Etruria, about 1820. Height 8¾ in. Lent by the Victoria and Albert Museum.

190 *Vase*, white stoneware, with applied blue ornaments; smear glaze. Ovoid, with flaring mouth and scalloped lip; profiled pedestal foot. Radiating blue fern leaves; stars above, fern wreath around lip. Mark, WEDGWOOD. Etruria, about 1820. Height 4½ in. Lent by the Wedgwood Museum.

QUEEN'S WARE

From about 1720 Thomas Astbury and other Staffordshire potters had used white clay from Devonshire to make both salt-glazed stoneware and a lower-fired earthenware with a deep cream-coloured lead-glaze, often combined with glazes of other colours. The perfecting of this cream-coloured ware became one of Josiah Wedgwood's chief preoccupations after setting up on his own at the Ivy House Works in 1759. In 1765 he received an order for a tea and coffee-service for Queen Charlotte, of which, unfortunately, no pieces survive. This and subsequent orders prompted him to adopt the name 'Queen's Ware' for the material. By 1768 he had succeeded in making it much paler in colour and more brilliant in appearance by incorporating Cornish china clay and stone in both body and glaze. Other manufacturers, notably in Staffordshire and at the Leeds Pottery, were not slow to follow his example. Cream-coloured ware of the type thus developed by Wedgwood revolutionised the ceramic industry, not in England alone but throughout Europe.

It owed its success in the first place to its cheapness, its high technical quality, and its at once practical and elegant shapes. Added decoration hand-painted in enamel colours was at first carried out (from 1763) by independent enamellers such as Robinson and Rhodes of Leeds. In 1768 Rhodes, now regularly in Wedgwood's employment, had moved to London; and in 1769 the firm set up a branch establishment for decorating in Chelsea, under the supervision of Thomas Bentley. Here was painted the

great service made for the Empress Catherine II of Russia in 1773-4.

From 1761 Wedgwood sent large quantities of cream-coloured ware to be decorated with transfer-prints by John Sadler and Guy Green of Liverpool. This connection continued for at least fifteen years.

191 *Vase and cover*, Queen's Ware. Straight expanding sides, pedestal base, two vertical reeded handles with volute attachments. Domed cover with built-up leaf finial. Engine-turned vertical stripes on sides and on cover. Etruria, about 1770. Height 10½ in. Lent by the Wedgwood Museum.

192 *Vase and cover*, Queen's Ware. Ovoid, with wide outcurved mouth and splayed foot; two vertical handles. Domed cover with built-up leaf finial. Engine-turned vertical stripes on sides and on cover. Etruria, about 1770. Height 10 in. Lent by the Wedgwood Museum.

193 *Plate*, with wave relief edge ('Queen's shape'), Queen's Ware. Hand-painted in crimson, with convolvulus flower centre and festoon husk border. From a service made for the Empress Catherine II of Russia. Marks, WEDGWOOD and 'B'. Etruria, about 1770. Diameter 9½ in. Lent by the Wedgwood Museum.

194 *Oval dish*, Queen's Ware, printed in black. Wavy feather edge (designed by Josiah Wedgwood in 1767); printed landscape with temple and figures, flower-sprays in border. Mark, WEDGWOOD. Etruria, about 1773, printed at Liverpool. Width 14¼ in. Lent by the Wedgwood Museum.

195 *Plate*, with wavy edge ('Catherine' shape). Trial piece for the Imperial Russian Service. Queen's Ware. In the middle, a view on the River Trent, Derbyshire, hand-painted in purple-black enamel. Oak border in sepia and green frog crest. Mark, '170' painted in sepia. Etruria, painted in Chelsea, 1773-4. Diameter 9¾ in. Lent by the British Museum.

196 *Plate*, with wavy edge ('Catherine' shape). Trial piece for the Imperial Russian Service. Queen's Ware. Painted in purplish black with a view of ruins and Wakefield in the distance. Oak border in sepia with green frog crest. Marks, 'O' impressed and '207' painted in brown. Etruria, painted in Chelsea, 1773-4. Diameter 9½ in. Lent by the Victoria and Albert Museum.

197 *Oval dish* ('Catherine' shape). Trial piece for the Imperial Russian Service. Queen's Ware. Painted in purplish black with a view of the lake at West Wycombe. Oak border in sepia with green frog crest. Mark, '285' painted in brown. Etruria, painted in Chelsea, 1773-4. Length 15½ in. Lent by the Victoria and Albert Museum.

198 *Plate*, with wavy edge (' Catherine ' shape). Trial piece for the Imperial Russian Service. Queen's Ware. Hand-painted in colours with a view of Bindon Abbey, Dorset. Ivy border in sepia and green. Etruria, painted in Chelsea, 1773-4. Diameter 10½ in. Lent by Mr. G. Duff-Dunbar.

199 *Plate*, with wavy edge (' Catherine ' shape). Trial piece for the Imperial Russian Service. Queen's Ware. Hand-painted in colours with a view of Bothal Castle, Northumberland. Ivy border in sepia and green. Etruria, painted in Chelsea, 1773-4. Diameter 10½ in. Lent by Mr. G. Duff-Dunbar.

200 *Teapot and cover*, Queen's Ware. Hand-painted with landscapes in enamel colours. Globular, with leaf spout, double strip handle, and flower knob on cover. Mark, WEDGWOOD. Etruria, painted at Chelsea, about 1773. Height 5⅜ in. Lent by Mr. G. Duff-Dunbar.

201 *Teapot and cover*, Queen's Ware, with hand-painted decoration in enamel colours. Globular, with cabbage spout and double strip handle, flower finial on cover. Flowers on the sides, leaves round the top. Mark, WEDGWOOD. Etruria, painted at Chelsea, about 1773. Height 5 in. Lent by Mr. G. Duff-Dunbar.

202 *Plate*, Queen's Ware. Shell-edge shape, with enamelled blue edge and scroll border. Pattern No. 8 in First Pattern-book. Mark, WEDGWOOD. Etruria, about 1775. Diameter 9½ in. Lent by Mr. G. Duff-Dunbar.

203 *Compotier*, Queen's Ware. With hand-painted purple border, in the form of a tridacna shell. Etruria, about 1775. Length 7½ in. Lent by Mr. G. Duff-Dunbar.

204 *Three plates*, with wavy edge (' Catherine ' shape). Queen's Ware. Printed red fable-subjects in square panels with scroll borders; printed flower-sprays on rim. Hand-painted green and black husk festoons and green line round edge. Mark, WEDGWOOD. Etruria, about 1775, printed and painted by Guy Green at Liverpool. Subjects: the Fox and the Cock; the Huntsman and Hound; and the Hunted Beaver. Diameter 9⅞ in. Lent by the British Museum.

205 *Tea-caddy and cover*, Queen's Ware. With printed and painted decoration in black. Tall rectangular shape with chamfered corners and curved shoulder. The initials ' TVV 1779 ' painted on each side with swan crest in a printed leaf and scroll frame. Mark, WEDGWOOD. Etruria, 1779, decorated at Liverpool. Height 4½ in. Lent by the Lady Lever Art Gallery.

206 *Sandwich-set*, Queen's Ware. With enamel painting. Consisting of a circular covered dish and four quadrant-shaped open dishes fitting round it. Vine borders in sepia on pale yellow

ground. Marks, WEDGWOOD, 'V' and 'O' impressed. Etruria, about 1780. Overall diameter 19¾ in. Lent by the Victoria and Albert Museum.

207 *Covered egg-cup*, Queen's Ware. Ovoid, with pedestal and square base, hand-painted leaf borders in green and black. Mark, WEDGWOOD. Etruria, about 1780. Height 4¼ in. Lent by Mr. G. Duff-Dunbar.

208 *Soup-plate*, Queen's Ware. With hand-painted strawberry drop-leaf border (No. 80 in First Pattern-book) in green, crimson and black. Etruria, about 1780. Diameter 9⅞ in. Lent by the Wedgwood Museum.

209 *Soup-plate*, Queen's Ware. Perforated and feathered edge, printed in purple with landscape and ruins. Mark, WEDGWOOD. Etruria about 1780. Diameter 10 in. Lent by Sir George Barnes.

210 *Covered cream-cup with two handles and stand*, Queen's Ware. With hand-painted borders of a red wreath on a white looped ribbon against a sepia ground. Mark, WEDGWOOD impressed. Etruria, about 1785. Height of cup 4 in. Lent by the Victoria and Albert Museum.

211 *Pair of jugs*, Queen's Ware. Globular, with tall, narrow necks and high handles, designed and hand-painted in purple by Walter Crane. On one, 'Knowledge'; a Greek youth with torch and spear, followed by a bearded man and a woman in a chariot. On the other, 'Imagination'; a winged youth with bow followed by a woman in a chariot. Rebus, a crane and 'W' in a cartouche under the handle. Titles under bases. Marks, WEDGWOOD, 'VIQ,' 'VOQ' and incised 'B'. Etruria, about 1888. Height 9¾ in. Lent by the Wedgwood Museum.

212 *Jelly-mould*, Queen's Ware. Hand-painted with flowers in enamel colours. Obelisk shape, with square flanged base, pierced. Mark, WEDGWOOD. Etruria, about 1790. Height 9½ in. Lent by Mr. G. Duff-Dunbar.

213 *Jelly-mould*, Queen's Ware. With hand-painted enamel decoration of flowers in colours. Conical, with wide flanged base. Mark, WEDGWOOD. Etruria, about 1790. Height 8½ in. Lent by Mr. G. Duff-Dunbar.

214 *Jelly-mould and cover*, Queen's Ware. With hand-painted enamel decoration of flowers. Wedge-shaped, with flanged base trimmed at the corners; the cover undecorated. Mark, WEDGWOOD. Etruria, about 1790. Height 6 in. Lent by Mr. G. Duff-Dunbar.

215 *Sauce-tureen and ladle*, Queen's Ware. Mark, WEDGWOOD. Etruria, about 1790. Length 8¾ in. Lent by Sir George Barnes.

216 *Caudle-cup, cover and stand*, Queen's Ware. With printed and hand-painted monogram J.A.S. in brown. Mark, WEDGWOOD. Etruria, about 1790. Diameter of stand 6 in. Lent by Sir George Barnes.

217 *Plate*, Queen's Ware. With hand-painted lion crest and initials C.M.S.; red and green border, brown lines. Mark, WEDGWOOD. Etruria, about 1790. Diameter 10 in. Lent by Sir George Barnes.

218 *Soup-plate*, Queen's Ware. With hand-painted border of 'Etruscan leaves and flowers, rose-colour and blue-green, fine lines rose, and outside lines yellow-green' (No. 169 in First Pattern-book). Etruria about 1790. Diameter 9¾ in. Lent by the Wedgwood Museum.

219 *Soup-plate*, Queen's Ware. With hand-painted border 'flute brown, blue wreath, lines and edge in brown' (No. 290 in First Pattern-book). Mark, WEDGWOOD. Etruria, about 1790. Diameter 9½ in. Lent by the Wedgwood Museum.

220 *Colossal bowl and stand*, Queen's Ware, with hand-painted decoration. In the well a potter's wheel, classical vases, and bust on stand. Inscribed 'Peace of Amiens 1801'. Vine and laurel borders. Mark, WEDGWOOD. Etruria, 1801. Diameter 32 in. Lent by the City of Stoke-on-Trent Museum.

221 *Oblong-shaped compotier*, with wavy edge, Queen's Ware. With enamel painting, from a service made for the Prince of Wales in 1794. In the middle, two laurel branches enclose the crest of three feathers gorged by a coronet with the motto 'ICH DIEN' on a ribbon. Border No. 183 from First Pattern-book, 'Prince of Wales pattern, flowers rose colour and gold, seeds gold, leaves green, double edge broad and fine line'. Marks, WEDGWOOD and 'P' impressed. Etruria, 1794. Length 10⅝ in. Lent by H.M. the Queen.

222 *Soup-plate*, Queen's Ware. Hand-painted in sepia, with a view of Gibraltar in the centre and the device of the 58th Regiment on the rim. Ordered by Lt.-Col. Houston for the 58th Regiment in December 1795 (Crest-Book). mark, WEDGWOOD. Etruria, 1796. Diameter 10 in. Lent by Sir George Barnes.

223 *Plate*, Queen's Ware. Hand-painted with an unidentified coat of arms in enamel colours; gold wreath border and purple lines, Pattern No. 348. Mark, WEDGWOOD. Etruria, about 1790-1800. Diameter 10½ in. Lent by Mr. G. Duff-Dunbar.

224 *Plate*, Queen's Ware. Hand-painted in enamel colours with the arms of Sir John Honeywood, Bart., and husk and globe border. Mark, WEDGWOOD. Etruria, 1796. Diameter 9½ in. Lent by Mr. G. Duff-Dunbar.

225 *Plate*, Queen's Ware. With hand-painted swan crest and monogram L.H.C., blue lines. Ordered by Miss Hunter, July, 1804. Mark, WEDGWOOD. Etruria, 1804. Diameter 8 in. Lent by Sir George Barnes.

226 *Oval salad-bowl*, Queen's Ware. On high pedestal foot, with hand-painted strawberry-leaf border and brown lines. Mark, WEDGWOOD. Etruria, about 1805. Length 12 in. Lent by Mr. G. Duff-Dunbar.

227 *Oval salad-bowl*, Queen's Ware. On high pedestal foot, with hand-painted decoration of garden implements in sepia in the middle, and blue and green floral borders on a salmon-pink ground. Marks, WEDGWOOD and '3' impressed. Etruria, about 1805. Length 10⅛ in. Lent by the Victoria and Albert Museum.

228 *Pair of covered custard-cups and stand*, Queen's Ware. Shell edge shape, enamelled green. Ordered by J. H. Berckermeyer, Esq., 1805 (Crest-Book). Mark, WEDGWOOD. Etruria, 1805. Lent by Sir George Barnes.

229 *Plate*, Queen's Ware. With printed and hand-enamelled decoration. From a service made for the Prince of Wales (later George IV). The badge of three feathers surmounted by a coronet and a lion, in blue on a wavy red ground; rose-wreath and thistle border. Etruria, 1809. Diameter 10½ in. Lent by Mr. G. Duff-Dunbar.

230 *Diamond-shaped compotier*, Queen's Ware. Hand-painted with blue and gold lines on rim. From a service ordered by Mrs. Rodwell for the Princess of Wales. Mark, WEDGWOOD. Etruria, 1809. Diameter 11¾ in. Lent by H.M. the Queen.

231 *Open-work oval twig basket and stand*, Queen's Ware. With borders hand-painted in blue. Mark, WEDGWOOD. Etruria, about 1810. Width 8 in. (bowl), 10 in. (stand). Lent by Mr. G. Duff-Dunbar.

232 *Teapot and cover*, Queen's Ware. Hand-painted with the initials 'S E' between two laurel branches and line borders in brown and yellow. Squat globular shape, with straight spout and parapet lip rising towards the front; loop handle. Mark, WEDGWOOD. Etruria, about 1810. Height 3¼ in. Lent by Mr. G. Duff-Dunbar.

233 *Teapot, sugar-bowl and cream-jug*, Queen's Ware. Octagonal shape; red diaper ground and hand-painted Chinese flowers, with printing in red; gilt handles and spout. Made for the Jubilee of King George III. Mark, WEDGWOOD. Etruria, 1810. Length of teapot 8½ in. Lent by H.M. the Queen.

234 *Jug*, cream-coloured ware with 'moonlight' or 'cloudy' lustre (orange and purple) mottling and gilt edge. Ovoid, short

straight neck. Mark, WEDGWOOD. Etruria, about 1810. Height 7½ in. Lent by the Wedgwood Museum.

235 *Pair of oval lobed compotiers*, Queen's Ware. Hand-painted with Japan patterns in red, blue, brown and underglaze blue. Crest in centre, a hand holding a fleur-de-lis. Marks, WEDGWOOD and 'M'. Etruria, about 1810. Length 10 in. Lent by the Wedgwood Museum.

236 *Plate*, flat rim, Queen's Ware. Printed and hand-painted in green and brown with 'Napoleon Ivy' pattern, as made for Napoleon while at St. Helena after 1815. Mark, WEDGWOOD. Etruria, about 1820. Diameter 8 in. Lent by Sir George Barnes.

237 *Patera-shaped flower-vase with inset pierced cover*, pearl-ware with pink and gold moonlight lustre. Outcurved lip, low pedestal base, and high vertical loop handles. Shape No. 281. Mark, WEDGWOOD. Etruria, about 1820. Width 13 in. Lent by Mr. G. Duff-Dunbar.

238 *Plate*, Queen's Ware. 'Royal' shape, hand-painted with green wreath border and red line. Mark, WEDGWOOD. Etruria, about 1820. Diameter 10 in. Lent by Sir George Barnes.

239 *Plate*, Queen's Ware. Printed and enamelled with agricultural implements in sepia in centre; green and red holly border. Mark, WEDGWOOD. Etruria, about 1820. Diameter 10½ in. Lent by Sir George Barnes.

240 *Miniature* (*'Toy Ware'*) *tea-service*, consisting of teapot, cream-jug, cup and saucer, and plate. Drab body, gold-lined edges. Mark, WEDGWOOD. Etruria, about 1820. Height of teapot 3½ in. Lent by the Wedgwood Museum.

241 *Tureen, cover and stand*, Queen's Ware. With hand-painted border No. 334 from First Pattern-book; 'Blue scollop, gold spike and edge.' Made for the Duke of Clarence, and ordered November 10th, 1821. Mark, WEDGWOOD. Etruria, 1822. Height of tureen 9½ in. Lent by H.M. the Queen.

242 *Oblong dish*, Queen's Ware. With hand-painted border. From the same service as No. 241. Lent by H.M. the Queen.

243 *Teapot and cover*, Queen's Ware. Squat globular, with straight spout, scroll handle, and parapet lip rising at front. Printed and enamelled with garden implements in brown, sepia and grey; brown line edges. Mark, WEDGWOOD. Etruria, about 1830. Length 9⅜ in. Lent by the Wedgwood Museum.

244 *Plate*, Queen's Ware. With blue-printed 'Ferrara' pattern; an Italian port with shipping and wide leaf and floral border. The pattern engraved in 1832 by W. Brooks. Mark, WEDGWOOD. Etruria, about 1840. Diameter 9¼ in. Lent by the Wedgwood Museum.

245 *Plate*, Queen's Ware. With a blue-printed English country house in landscape; wide rose border. The pattern engraved by Allin and Hordley in 1830. Etruria, about 1840. Diameter 9¾ in. Lent by the Wedgwood Museum.

246 *Diamond-shaped compotier*, with wavy edge, hand-painted by Emile Lessore in enamel colours with a woman and two children in landscape. Signed 'E. Lessore'. Marks, WEDGWOOD and 'GGB'. Etruria, 1874, painted at Marlotte, Fontainebleau. Length 11¾ in. Lent by the Wedgwood Museum.

247 *Teapot and cover*, Queen's Ware. Circular profile; flat sides, narrow rectangular section and mouth ('Satsuma' shape). On the sides, photographic transfer-prints in red designed by Captain Crealock, of a hunted stag and dog in a Highland river. Hand-painted leaf frame in grey and gold; children printed in outline on the ends. Inscribed in red under foot, 'The Coley has him in yon Burne'. Mark, WEDGWOOD. Etruria, 1878. Height 5½ in. Lent by the Wedgwood Museum.

248 *Sugar-bowl and cover*, from same service as the last. Circular profile, narrow rectangular section and mouth. On the sides, red photographic transfer-prints of a galloping stag, designed by Col. Crealock. Inscribed in red under foot, 'Matrimony much exercised in his Affections'. Mark, WEDGWOOD. Etruria, 1878. Height 4½ in. Lent by the Wedgwood Museum.

249 & 250 Part of the furnishings from a tiled dairy. Queen's Ware, hand-painted. Marks, WEDGWOOD and '3' or 'C'. Etruria, 1787. Consists of:

(*a*) *Cream-pan*. Oval with projecting pouring-lip on the long axis; outcurving sides with flat rim painted in parallel bands of green enamel. Length 22¾ in.

(*b*) *Vase and cover*. Ovoid body on low pedestal foot. Depressed cover of double-ogee outline rising in the centre to an open cylindrical neck. Projecting shell-handles at the sides, picked out in green enamel. The body and cover are painted with straying ivy-fronds in green and brown enamel. Plain green bands around rim and edge of cover. Height with cover 16½ in.

(*c*) *Cheese-tray*. Oval flat dish mounted on pedestal foot. Green bands around rim and foot. Length 12½ in.

(*d*) *Piggin*. Bucket-shaped with single loop handle rising above the rim. The body is decorated with turned parallel bands in relief, picked out with green enamel. Height 4½ in.

These items were supplied by Wedgwood to Lady Spencer for fitting out the dairy 'in the Wilderness', established in 1787 near Althorp House, Northamptonshire. Bills and correspondence

are preserved at Althorp and at Barlaston relating to this order for creamware tiles and dairy-ware; and the dairy, with its plain and ivy-bordered tiles, is still intact.

The items included in the Exhibition correspond to the following entries on Wedgwood's invoice dated November 20th, 1787:

'24 Oval Milk pans with lips 9/- double green Edges on the rims.'

'4 Cream Vases 9/- with green Ivy Leaves to match the Tiles, the pattern will be sent for these.'

'2 Oval Cheese trays 3/6 green edges double as the rest.'

'2 hooped butter Kits 6/- green hoops.'

Lent by the Rt. Hon. Earl Spencer, T.D.

BONE CHINA

The first Josiah Wedgwood himself did not make porcelain. Bone china was made at Etruria between 1812 and 1822, but its manufacture was then suspended till 1878. Its chief development at Etruria dates from modern times.

251 *Tea-service*, consisting of teapot and cover, sugar-bowl and cover, cream-jug, two cups and saucers, and plate; bone china, hand painted in colours by John Cutts. The teapot and sugar-bowl of rectangular shape with parapet lip. Painted with English views (Ullswater, Cumberland, Dovedale, etc.), named in red inscriptions under the base. Etruria, 1812-16. Length of teapot 10¾ in. Lent by the Wedgwood Museum.

252 *Two cups and saucers*, bone china. Chinese 'Dogs of Fo' pursuing balls of brocade, in printed black outline and green wash; gilt edges. The cups respectively wide and narrow, with concave sides. Mark, WEDGWOOD printed in red. Etruria, 1812-16. Height 2⅝ in. and 2⅜ in. Lent by the Wedgwood Museum.

253 *Cup and saucer*, with concave sides and angular handle. Bone china, painted with flowers in colours; pale green border, gilt edge. Mark, WEDGWOOD printed in red. Etruria, 1812-16. Height 2¾ in. Lent by the Victoria and Albert Museum.

254 *Saucer with tea and coffee-cup*, bone china, with printed and colour-washed design of oriental flowers and a bird. Mark, WEDGWOOD printed in red. Etruria, 1812-16. Height 2½ in. and 2⅜ in. Lent by the Victoria and Albert Museum.

255 *Cup and saucer*, bone china, with printed and colour-washed design of flower-sprays. Mark, WEDGWOOD printed in red. Etruria, 1812-16. Height 2⅜ in. Lent by the Victoria and Albert Museum.

256 *Flower-pot*, bone china; convex sides, vertical handles, pierced domed cover. Painted in colours with a grey wagtail and blue titmouse (named under base); gilt edge. Mark, WEDGWOOD printed in red. Etruria, 1812-16. Height 2¾ in. Lent by the Victoria and Albert Museum.

257 *Plate*, bone china; fluted rim, painted with flowers in colours, gilt edge. Mark, WEDGWOOD printed in red. Etruria, 1812-16. Diameter 8½ in. Lent by the Victoria and Albert Museum.

258 *Plate*, bone china, printed in underglaze blue with Chinese 'Dogs of Fo'; gilt edge. Mark, WEDGWOOD printed in underglaze blue. Etruria, 1812-16. Diameter 8¾ in. Lent by the Victoria and Albert Museum.

259 *Tureen, cover and stand*, bone china, painted with butterflies and flowers in gold, red, purple and black. Oval fluted shape, with narrow splayed foot and domed cover. Mark, WEDGWOOD printed in red. Etruria, 1812-16. Diameter of stand 9 in. Lent by the Victoria and Albert Museum.

DOCUMENTS, ETC.

260 *List of subscribers* for copies of the Portland Vase, 1789, including the Prince of Wales, the Duke of Portland, and Thomas Hope of Amsterdam. From the notebook of Thomas Byerley and in his handwriting. Lent by the Wedgwood Museum.

261 *Engraved copper-plate and printed ticket of admission* to the showing of the Portland Vase copy at Greek Street, London, 1790, with illustration of the vase. Lent by the Wedgwood Museum.

262 *Pyrometer*, brass, for measuring contraction of clay as a result of firing, together with a pamphlet by Josiah Wedgwood: 'Description and use of a Thermometer for measuring the Higher Degrees of Heat from a Red Heat up to the strongest that Vessels of Clay can support.' Communicated by him as a Paper to the Royal Society, May 9th, 1782, and published in Vol. LXXII of the Philosophical Transactions, 1784. Lent by the Wedgwood Museum.

263 *Tray of trials* for Jasper ware, with dates from 1781 onwards. Lent by the Wedgwood Museum.

264 *Tray of trials* for glaze on Queen's Ware, about 1790. Lent by the Wedgwood Museum.

265 *Drawing* in sepia, dark background. Design by John Flaxman for a set of chessmen. Signed 'I. Flaxman Invt. et Delint'. The figures show the influence of English medieval sculpture. They were carried out, with modifications, in Jasper ware (see No. 151). 1785. 6¾ in. by 20¼ in. Lent by the Wedgwood Museum.

266 *Fair copy*, made about 1780, of an Experiment-Book kept by Josiah Wedgwood from the beginning of 1759. Concerned mainly with bodies and glazes. It is shown that experiments with the green glaze used on 'pineapple' and 'cauliflower' ware had begun before Wedgwood moved to the Ivy House Works. Lent by the Wedgwood Museum.

267 *Book of Crests*, Nos. 1 to 649, dating from 1799 till about 1849, with particulars of orders for services decorated with them. Lent by the Wedgwood Museum.

268 *First Pattern-book*, dating from about 1770 to 1814, with records of painted border-patterns for Queen's Ware in their order of introduction. Lent by the Wedgwood Museum.

269 *Oven-account*, 'No. 2 Bisket Oven August 1759'. Mentions leaf-candlesticks, sprigged teapots, cornucopias, melons, etc., showing that Wedgwood was still making wares of current Staffordshire types. Lent by the Wedgwood Museum.

270 *Letter* from Josiah Wedgwood, Burslem, November 6th, 1768, to Thomas Bentley. Refers to the new Etruria works under construction, the partnership, the house prepared for Bentley at Etruria, visions of 'new Vases, Tablets, etc.'. Lent by the Wedgwood Museum.

271 *Bill* to Wedgwood & Bentley from David Rhodes, for painting enamelled ware; 'Hopped Garden Pots, Etrurian Vases' etc., 1769. Lent by the Wedgwood Museum.

272 *List and costing* of the Imperial Russian Service made for the Empress Catherine II in 1773-4. Lent by the Wedgwood Museum.

273 *Letter* from Josiah Wedgwood to Thomas Bentley, November 21st, 1778. Refers to portrait-medallions of Algernon Sydney and Edward Bourne, bricklayer at Etruria ('Old Bourne's is the man himself with every wrinkle,' etc.). Lent by the Wedgwood Museum.

274 *Letter* from Josiah Wedgwood to Thomas Bentley, February 25th, 1779. 'In a month . . . I shall have settled my white body glaze.' (Refers to the modification of Queen's Ware known as 'Pearl Ware'.) Lent by the Wedgwood Museum.

275 *Letter* from Josiah Wedgwood to Thomas Bentley, August 13th, 1780. Refers to George Stubbs, then painting the Wedgwood family portrait, and to Stubbs' preparations to model a plaque of the *lion and the horse*. Lent by the Wedgwood Museum.

276 *Letter* from Josiah Wedgwood to Thomas Bentley, October 21st, 1780. Refers to George Stubbs' progress on the family portrait, and to Guy Green of Liverpool, printer on pottery. Wedgwood interviews Green and bestows a long lecture on green shell-pattern. Lent by the Wedgwood Museum.

277 *Draft of letter* from Josiah Wedgwood to John Flaxman, February 20th, 1784. Refers to ' getting forward with chessmen '. (Compare the drawing, No. 265, and the complete set of chessmen in the Exhibition, No. 151.) Lent by the Wedgwood Museum.

278 *Draft of letter* from Josiah Wedgwood to John Flaxman, November 2nd, 1786. Refers to design for Jasper plaque, ' Mercury uniting the hands of England and France '. (No. 96 in the Exhibition.) Lent by the Wedgwood Museum.

279 *Draft of letter* from Josiah Wedgwood to Charles James Fox. Refers to designs by Lady Diana Beauclerk and Lady Templeton. Lent by the Wedgwood Museum.

280 *Draft of letter* from Josiah Wedgwood to Sir William Hamilton, June 24th, 1786. Asks advice on copying the Portland Vase, and refers to Jasper vase presented to the British Museum (subject was the Apotheosis of Homer, as No. 55). Lent by the Wedgwood Museum.

281 *Draft of letter* from Josiah Wedgwood to Dr. Erasmus Darwin, June 28th, 1789. Thanks him for poem ' *Visit of Hope to Sydney Cove, near Botany Bay* ' (prefixed to *The Voyage of Governor Phillip to Botany Bay*, 1789), and the subject of the Jasper medallion included in No. 149 of the Exhibition. Refers to Sir Joseph Banks, who brought from Sydney Cove a sample of clay from which the medallions were made; to Sir William Hamilton, and copying the antique, cameo-work, and his own achievements. Lent by the Wedgwood Museum.

282 *Draft of letter* from Josiah Wedgwood to Monsieur Brandoine, January 23rd, 1790. Refers to Brandoine's design for a monument to the Swiss poet and painter Salomon Gessner which had been copied in a Jasper medallion (No. 147). Lent by the Wedgwood Museum.

283 *Memorandum* of pieces sent to London, November 8th, 1790. Refers to Strawberry-leaf pattern. (Compare No. 208 in the Exhibition.) Lent by the Wedgwood Museum.

284 *Draft of letter* from Josiah Wedgwood to the Revd. T. Clarkson, referred to the latter's pamphlet urging abolition of the Slave Trade; to William Cowper's verses *The Negro's Complaint*, and to the design ' Am I not a man and a brother? ' subsequently made as a Jasper medallion (No. 149 in the Exhibition). In the handwriting of Josiah Wedgwood Junior. Lent by the Wedgwood Museum.

MODERN WEDGWOOD

IT CAN BE SEEN that part of the Wedgwood tradition is the production of a wide variety of shapes, bodies, glazes and decorations fitted to many uses. To bring the Exhibition up to date there follows a small but fairly representative collection of modern Wedgwood.

FINE BONE CHINA

First made in the time of Josiah Wedgwood II, it has great mechanical strength allied to high translucency and a pure white colour. In recent years a two-colour body technique has been developed together with durable under-glaze decorations. It forms a very important part of the firm's production both for the home and overseas' markets.

285 *Asia.* A design by Victor Skellern, A.R.C.A., based on the classical key motif (1956).

286 *Astbury.* Raised gold paste on black ground.

287 *Beaconsfield.* A lithograph by Peter Wall, A.R.C.A. (1956).

288 *Greenwood.* The Thames Green shoulder is an example of the two-colour clay technique; the centre decoration is a lithograph by Peter Wall (1955).

289 *Hathaway Rose.* A new lithograph by Peter Wall, now in preparation and destined to reach the market at the end of the year.

290 *Heartsease.* Lithograph by Edward Bawden, R.A., specially commissioned by the Orient Shipping Line in 1952.

291 *Moselle.* A white silk screen print on underglaze grey by Victor Skellern. (1957) Some of the shapes are by Norman Wilson, others are traditional.

292 *Coronation Banquet Service.* This plate is from the Queen's Coronation Banquet Service and uses one of the late Eric Ravilious' border designs for Wedgwood. Gold print (1953).

293 *Strawberry Hill.* A lithograph by Victor Skellern and Millicent Taplin, which won one of the Council of Industrial Design's 'Design of the Year' awards in 1957.

294 *Mazarine Blue Whitehall.* The border print, based on a Wedgwood traditional design, is in gold. The deep blue is fired twice at 1,100°C.

295 *Wild Oats.* A design in platinum and grey by Victor Skellern on the Savoy shape (1954).

QUEEN'S WARE

Modern research has considerably improved the fine earthenware body – still known as Queen's Ware – produced by Wedgwood, although many of the shapes remain unchanged. In recent years much use has been made of stained clays, particularly in the two-colour ware shown in item 296. This is made by a semi-mechanical adaptation of the old slip-ware process.

296 *Barlaston.* Bodies and shapes designed in 1955 by Norman Wilson (the firm's production director), using a new technique of two self-coloured clays which, being under glaze, ensure complete durability.

297 *Self-coloured Bodies.* In traditional shapes, many of which were originally designed and modelled by the first Josiah Wedgwood or his fellow artists.

298 *Avocado.* A new engraved pattern by Victor Skellern, now in the course of production and available to the public in the late summer. This year sees the re-introduction of the Catherine shapes (first made in the 1770's for the famous Catherine of Russia service – see No. 195 to 198).

299 *Brecon.* A new lithograph by Robert Minkin, A.R.C.A., with underglaze turquoise rim (1957).

300 *Garden Implements.* Lemonade set by the late Eric Ravilious. Black print with hand painted pink lustre (1938-39).

OTHER PIECES

301 *Alphabet Mugs.* Designed about 1937 by the late Eric Ravilious. One is in glazed Black Basalt with gold print decoration, and the other is a black print with wash bands on Queen's Ware.

302 *'Outlines of Grandeur' plate.* One of a series of six designs (1956) by Laurence Whistler O.B.E., representing famous buildings characteristic of six distinct periods of British history. The one shown depicts St. Paul's Cathedral.

303 *Beer mug and jug.* In modern slipware, designed by Keith Murray, F.R.I.B.A., R.D.I., in 1936. Mr. Murray was the chief architect of the modern Wedgwood factory at Barlaston.

304 *Black Basalt* 146 *teapot.* This is the famous 146 shape designed and probably modelled by the first Josiah.

305 *Taurus with Zodiac Symbols.* One of many figures designed for Wedgwood by Arnold Machin, R.A. The decoration is by lithography and hand painting (1946).

306 *Figure* designed by Arnold Machin. The glaze is one of many interesting productions by Norman Wilson.

307 *Black and White Jasper Vase*, thrown and engine-turned. Mask handles, acorn knob and hand applied swags. Eighteenth century design, manufactured in 1959.

308 *London jug.* Specially made for Liberty of Regent Street in Queen's Ware. One side shows the poem 'On Westminster Bridge' by Wordsworth and on the other the inscription 'When a man is tired of London he is tired of life'. The base of the jug bears, in addition to the usual markings and name of the firm for whom it has been produced, the bicentenary symbol and will probably be one of the few pieces made during 1959 which will bear this mark.

309 *Yale dish.* Commissioned by Yale University, the engravings were produced by the firm's studios from drawings sent from America. Queen's Ware (1930).

310 *Commemorative plate.* A ruby Columbia bone china plate with centre gold print map commemorating the contribution made by Standard Telephones and Cables Ltd. to the first Transatlantic Submarine Repeated Telephone System (1956).

311 *Bicentenary mug.* A lithograph design by Robert Goodden, C.B.E., R.D.I., to commemorate the bicentenary of Wedgwood.

312 *Bicentenary mugs.* Two versions of the mug designed by Victor Skellern; one is a gold print on black and the other a print and enamel.

313 *St. Lawrence Seaway plate* in sepia print, designed by Peter Wall to mark the opening of the St. Lawrence Seaway, commissioned by Manchester Liners Ltd. whose ships use the seaway.

314 *Mug by Ravilious.* Designed in 1940 to mark the opening of the new Wedgwood factory at Barlaston.

315 *Coronation mug.* Designed by Richard Guyatt to commemorate the coronation of Queen Elizabeth in 1953.

316 *Coronation mug.* First designed in 1936 by Eric Ravilious for the coronation of King Edward VIII and subsequently used to commemorate the coronation of Queen Elizabeth II.

317 *Bowl.* Designed by Keith Murray for Black Basalt (1935).

318 *Bowls, etc.* A group of unique pieces designed and glazed by Norman Wilson.